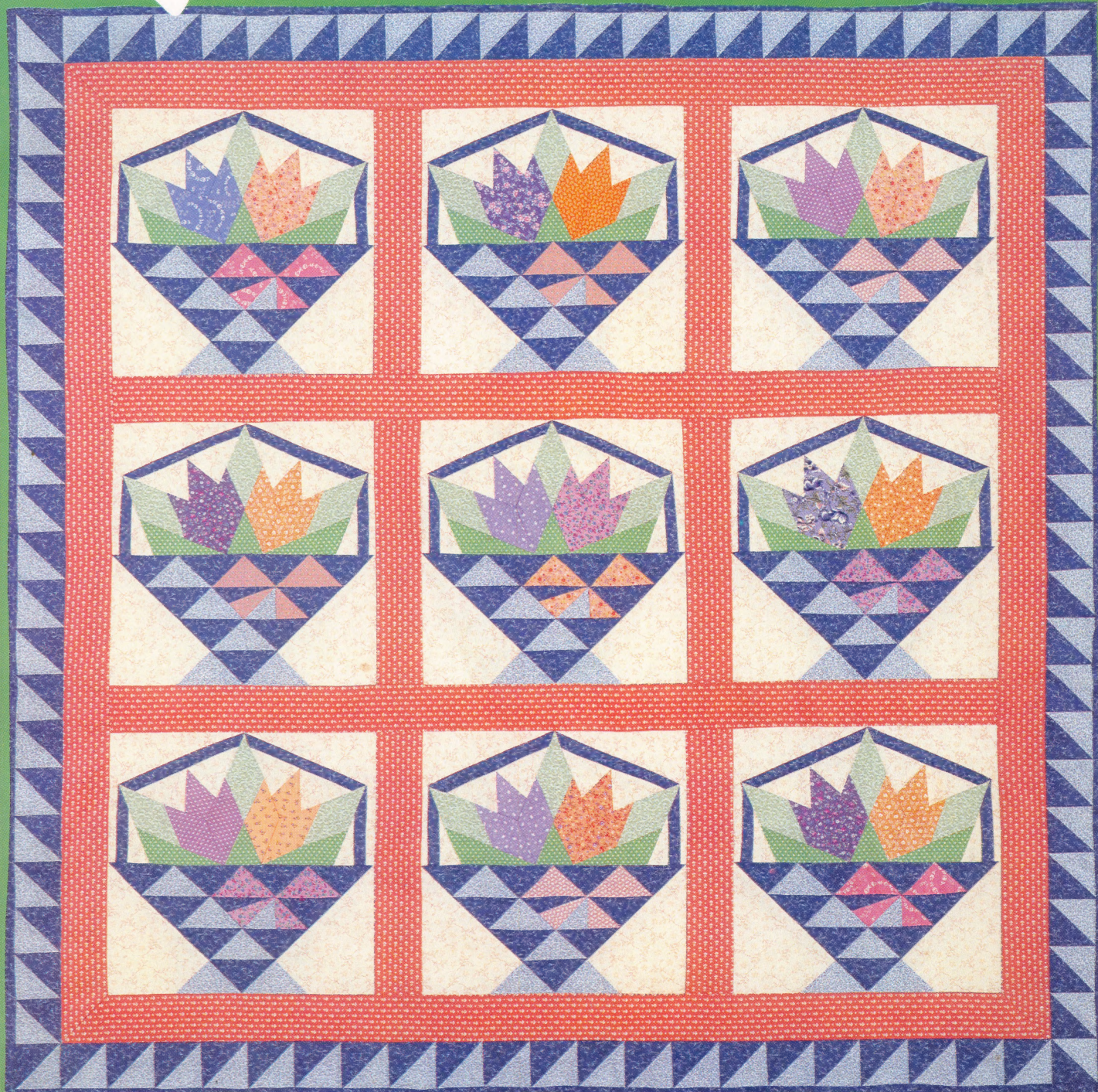


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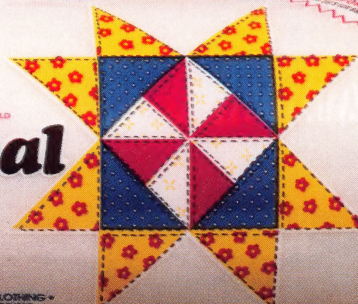


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# Quiltmaker®

vol. 6/no. 1

spring/summer '87

## THE PATTERN MAGAZINE FOR TODAY'S QUILTERS

**PATTERN KEY**

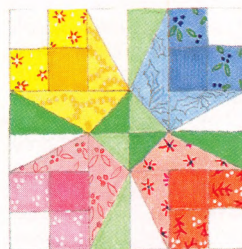
Easy for beginners; a breeze for more experienced quilters.



Still easy; may take longer. Don't hesitate—just follow the directions.



Probably not for beginners. A challenge, but worth it!

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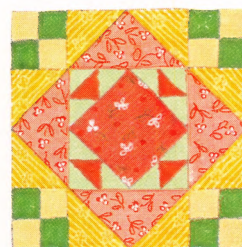
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# GENERAL INSTRUCTIONS

INCLUDING BASIC QUILTMaking LESSONS

## QUILTMAKER PATTERNS

We give seam lines (dashed) as well as cutting lines (solid) for the full-sized pieced patterns in *QUILTMAKER*. The seam allowances are  $\frac{1}{4}$ " for all pieced patterns, and the points are trimmed. Pre-trimming reduces bulk in the seams and also provides clues for exact alignment of patches for machine sewing. These trims are positioned to make the seam lines of adjoining patches fall into place for stitching when the cut edges and the trimmed points are aligned.

Very large pieces such as alternate blocks or setting triangles are shown in miniature with dimensions. Use graph paper to rule these patterns in the measurements given or measure and mark them directly onto the fabric if you can duplicate the proper angles with a carpenter's square, right triangle, or similar tool. The dimensions shown do not include seam allowances. Be sure to add them when you mark and cut your fabric.

★ Seam allowances (plus two inches extra length for insurance) are included in border strip lengths in quilt specifications.

☆ Where it is particularly important for the strip to be an exact size, as when it is to fit an outer pieced border, we do not add the extra two inches, but we do include seam allowances.

No turn-under allowances are given for most of the applique patterns. You will add the  $\frac{3}{16}$ " by eye when cutting.

Occasionally, an applique pattern will be labeled with a letter in parentheses. This means that the segment is a continuation of another piece with the same letter.

If we give just half of the pattern piece, the center line is indicated with a dotted line. When making the template, simply trace around pattern, flip the tracing over, and align the dotted center lines. Trace around pattern again to complete template for whole patch.

When our quilt specifications call for a pattern letter followed by an "r," you will need to reverse the pattern. That is, if the instructions call for 36 A and 36 Ar, mark the first 36 patches, then turn the template over to mark the remaining 36.

## MAKING TEMPLATES

Carefully trace pattern pieces directly onto clear template plastic, or trace on paper and glue the tracing to sandpaper, plastic, or cardboard. Cut out accurately to make template. See specific instructions for the method of your choice to determine whether to trace seam lines or cutting lines when making templates.

Make a sample block to test the accuracy with which you have made templates before cutting out the whole quilt.

## PREPARATION

Always wash and iron fabrics before cutting them into patches. The cotton fabrics that most quilters use are likely to shrink, and their colors may run. Rinse dark colors separately to check for excess dye. If the color bleeds, continue rinsing until the water runs clear.

Plan to measure, mark, and cut border strips first and larger patches before smaller ones from the same fabric. Arrange patches with cutting lines of neighboring patches close or touching for best use of fabric.

## GRAIN LINE

When marking and cutting patches, consider the grain line of the fabric. Generally, one or more straight sides of the patch should follow the lengthwise or crosswise grain. This is especially true of sides that will be on the outside edges of the quilt block. Wherever possible, we indicate lengthwise or crosswise grain with an arrow on the pattern piece.

## HAND PIECING

Patches for hand piecing require precisely marked seam lines, but marked cutting lines are optional. Most hand piecers prefer a template that does not include a seam allowance.

To mark the patches, place the template *face down* on wrong side of fabric and draw around it accurately with a pencil. Leave just enough space between patches to add  $\frac{1}{4}$ " seam allowances when cutting.

After marking the patches, cut outward from the seam line about  $\frac{1}{4}$ ", measuring the distance by eye. The pieces will be joined right sides together, so the marked seam line on the wrong side of the fabric is visible on both sides of the patchwork when sewing. Sew the seam right through the penciled lines, so that your patchwork will fit perfectly. Join the patches with a short running stitch, using a single thread. Begin and end each seam at seam line (not at edge of fabric) with two or three back stitches to secure seam.

Use a dark-colored thread with dark fabrics and a light-colored thread with light ones. When you are sewing a dark patch to a light one, match the thread to the fabric toward which you will be pressing the seam allowances (usually the dark color). A short needle (such as size 7 or 8 betweens) will work best.

## MACHINE PIECING

Many machine patchworkers prefer to include the seam allowances in the template and mark the cutting line instead of the sewing line. The reason for this is that accurate cutting is very important in machine piecing.

When sewing patches together on the machine, align the cut edges with the edge of the presser foot if it is  $\frac{1}{4}$ " wide. If not, place a piece of masking tape on the throat plate of the machine  $\frac{1}{4}$ " away from the needle to guide you in making precise  $\frac{1}{4}$ " seams. Sew all the way to the cut edge unless you are inserting a patch into an angle. For machine piecing you may want to match thread color to the patches (even using a different color for top and bobbin threads). However, if you are using very many fabrics, you may prefer to use a single thread color such as beige that won't show much on any of the fabrics.

## HAND APPLIQUE

Templates for hand applique do not include turn-under allowances. To mark patches for hand applique, place template *face up* on right side of fabric and draw around it lightly with a pencil, leaving room for  $\frac{3}{16}$ " allowance all around.

Turn under  $\frac{3}{16}$ " allowance on each applique, and baste in place. (Do not turn under

edges that will be tucked under other appliques.) Clip well into the fold of inward curves to make pieces lie flat.

If background block is a light color, lay it over pattern in magazine, matching centers, to see placement for appliques. Lightly mark major shapes with pencil or simply pin appliques into position. If you cannot see through background block, finger-crease block in half lengthwise, crosswise, and diagonally to form guidelines for placement of appliques.

Pin or baste applique patches onto the background fabric, tucking raw edges under adjacent appliques as needed. Applique with an invisible slip stitch or hemming stitch in a



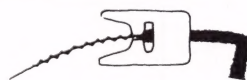
thread color that matches the patch, not the background. Remove basting.

To facilitate the quilting later and to prevent show-through, carefully cut away background fabric from behind appliques, using sharp scissors and trimming to within  $\frac{3}{16}$ " of seam line. Reinforce seams with a couple of stitches if it is necessary to cut across seam lines when trimming.

## MACHINE APPLIQUE

Templates for machine applique do not include turn-under allowances. To mark patches for machine applique, place template on either side of fabric and mark around it with a pencil. Cut the patches right on the marked seam lines.

Finger-crease block to form guidelines for placement of appliques or lay block over pattern, matching centers, to see placement. Position patches and hold them in place using a fabric glue stick. Use a matching thread color, and baste the appliques into place with a narrow, open zigzag stitch. Cover the basting stitch



with a wider, closed zigzag (machine satin stitch). Lift presser foot to turn corners or go around curves of applique.

## PRESSING

Press all seams to one side (not open), usually toward the darker fabric. Quilt blocks should be ironed flat with no puckers, and they should be square and measure exactly the same size as other blocks. If any quilt blocks have problems, remove a few stitches to ease away puckers. All parts of the quilt top—blocks, sashing, and borders—should be well ironed and accurately measured.

## SETTING BLOCKS TOGETHER

Join the blocks for the first row with  $\frac{1}{4}$ " seams. (If sashing will be used, sew a short sashing strip between each block in the row.) Then join all blocks in the second row, and so on, until all rows are completed. Press all seams in the odd-numbered rows in one direction and all seams in even-numbered rows in the opposite direction. (With sashing, press all seams either toward or away from the sashing strips.) When all rows are completed, pin two

*continued on page 40*



# BEAUTIFUL BORDERS

A beautiful border can make the difference between an ordinary quilt and a masterpiece. Furthermore, an ill-planned or poorly executed border can ruin an otherwise perfectly fine quilt. It's not difficult to make beautiful borders; it simply takes a little thought and care. Here are some pointers to help you plan suitable borders—and to help you sew them flawlessly.

**Planning Suitable Borders.** Like a painting, a wall quilt needs a frame or border to define its edges and make it stand out from the wall. Similarly, a bed quilt benefits from the flourish a border adds. Sometimes a binding is enough to provide the necessary definition around the edges. We are all familiar with designs that don't seem to call for much of a border: the Double Wedding Ring and Log Cabin patterns usually are simply bound without any border at all. These are patterns that need a lot of space to establish their secondary patterns. It seems preferable to devote the space that might be used for a border to complete another ring of the pattern instead. Most patterns, however, are improved by the use of an appropriate border. Look through this issue to see how borders add the finishing touch to the quilts. Try covering up the borders to see how unfinished the quilts appear without borders.

Planning borders isn't a problem if you're following the patterns as we give them. The borders are already planned for you in *QUILTMAKER*. However, if you want to enlarge the quilt or change its colors, you'll need to take care that your borders still enhance the quilt.

What makes a border the "right" border for a particular quilt? There is no *one* right border for any pattern. There are, however, some choices that work better than others. Size may be a factor when you are planning a quilt to fit a bed just so. However, it is seldom advisable to add a ten-inch plain border just to achieve the desired size. A border of that width can be disappointing unless it is embellished with extravagant quilting or elegant applique. Of course, not just any pattern calls for this kind of elegance. Spring Symphony on page 18 would be lovely with a wide quilted or appliqued border. In the case of most simple pieced patterns, however, it would be better to increase the quilt size by adding a row or two of blocks and a narrow border strip than to add a wide border bereft of quilting or a wide border heavily quilted and too fancy for the

central design.

The border should be a natural extension of the central design. It should offer some continuity, repeating colors already established or repeating shapes used in the blocks. The border also needs to offer something new to contrast with the center and provide definition. The border should complement the quilt. It should play a supporting role—not upstaging the quilt, just making it look good.

Two good ways to achieve definition and contrast in a border without sacrificing continuity are to change the color emphasis or rearrange the patches into a pieced border.

## **Changing the Color Emphasis.**

Usually, you do well to use a fabric already established in the quilt center for border strips. This can be one of the minor colors or accent colors. In fact, it helps to change the color emphasis in the border. If the quilt center is predominantly light, you might want to choose one of the darker colors for the border. Colors that are among the darkest or brightest in the quilt provide good definition in the border. However, in some cases a dark border might stick out like a sore thumb. In such cases, a light border might suit the quilt—with a dark binding to provide a finished edge.

You can achieve a lovely bordered effect by changing the colors in the quilt's outer ring of blocks. It is permissible to introduce a few altogether new and different fabrics here because the repeated shapes will provide the needed continuity.

## **Rearranging the Patches to Form a Border.**

Another way to achieve a pleasing border is to regroup the patches that were used in the blocks. Rosebud Basket in this issue provides two good examples. In the version on the cover, the triangles from the basket are strung together to form a sawtooth border. In the large version on page 9, the flower portion of the block is rearranged to form the lovely scalloped border.

Sometimes, the border can be formed from new shapes that carry out a theme established in the quilt center. The border on Double Twist, page 35, is an extension of the twisted ribbon idea in the blocks, for example.

**Border Sewing Tips.** Sewing flawless borders isn't tricky. It's simply a matter of being careful. You need to take care in marking and cutting to make sure patches are accurate and

grain lines are positioned properly to stabilize the patches. Be careful, too, in piecing your blocks, making sure your seam allowances are just what they should be. Press with care to prevent stretching the edges of blocks or patches. Measure carefully across several places on the quilt top to determine the exact length for border strips; and measure strips carefully before cutting.

You need to handle the border strips with care. Cut—don't tear—the strips. Tearing stretches the edges, and it leaves a ragged edge that frays and makes it difficult to take a precise seam. All of our yardage requirements allow for border strips to be cut along the lengthwise grain. This grain is firmer, more stable, and less stretchy than the crosswise grain. Furthermore, the fabric's motif is usually printed straight on the lengthwise grain, though it may miss on the crosswise grain. For these reasons, cut border strips parallel to the selvages. Trim off selvages before measuring, marking, and cutting strips.

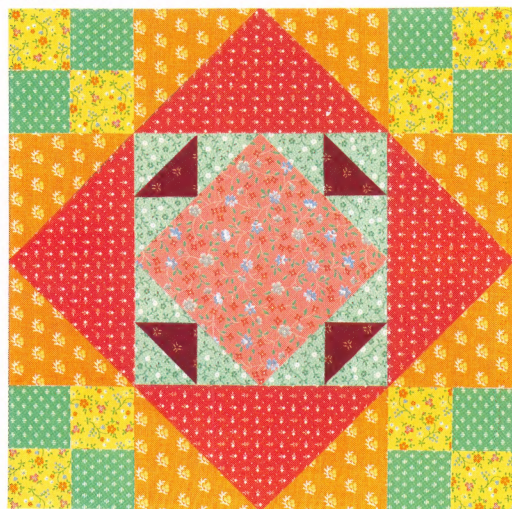
You may find it more precise to cut the strips with pre-mitered ends as follows: To the *finished* length (without seam allowances) of the appropriate side of the quilt add two times the *finished* border width. Now add  $\frac{1}{4}$ " seam allowances all around. Cut the strips, making sure the ends are square. Fold the short end down to align with the long edge, forming a triangular flap. Press and unfold. Measure and mark a  $\frac{1}{4}$ " seam allowance outside this fold. Cut on this marked line. Repeat for each end of each strip, being careful to cut off the triangular flaps on the correct edges.

Now, fold a strip crosswise to find its center. Match it to the center of the appropriate side of the quilt, and pin it there. Place two more pins at the ends of the seam line. Now pin halfway between the pins. Continue pinning halfway between pins until pins are three or four inches apart the whole length of the strip. It is helpful to lay the quilt top on the bed or floor when pinning so that you don't accidentally stretch the quilt top or the border strip out of shape with too much handling. (The weight of the quilt top, if unsupported, can easily pull the top and border out of kilter.) Stitch the border strips, pulling out pins as you get to them and stopping at the ends of the seam lines. Backtack at ends to reinforce stitching. Miter each of the corners just as you would stitch a patch into an angle. Voilà, perfect borders!



# PATTERN PATTERN PATTERN PATTERN

G, J, M, N, P, T, U



PKT. 1, I, L



A, C, D, K, R

Dear Readers,

This issue brings you a delightful potpourri of blossoms, bonny buds, glorious ribbons, and glimmering stars. You'll find bold new contemporary designs with plenty of sparkle and razzmatazz as well as comfortable old-timey styles that interpret the sound of a springtime symphony and the abundance of lush gardens around a latticed summerhouse.

As we begin our sixth year we realize that *QUILTMAKER* has grown, even as we had hoped, through the combined efforts of our staff and our readers. During the years that *QUILTMAKER* increased from 40 to 48 pages, your suggestions strengthened our plans. Your comments encouraged us. And your continued support enabled us to concentrate on quality and presentation.

We feel this issue is bigger and better than ever. It includes fourteen new quilts. To enhance their beauty, we designed eleven original quilting patterns, more than any issue before this. Please note that the degree of difficulty involved in making each quilt is indicated

in spools on each pattern page and in the table of contents. Five quilts in this issue are one or one-and-a-half spools to offer a variety of choice to first timers as well as to the cautious novice or the experienced quiltmaker looking for a fast project. There is a collection of six midrange, two-spool designs to select from, and three quilts, identified by two-and-a-half or three spools, offer a more challenging experience.

We are pleased to note also that contest participation has increased. In this issue we welcome four contestants to the winners' circle: Chris Chamberlain, Rosa Fernandes, Patty Minami, and Mary Schilhavy. We hope their success inspires you to give designing a try. The quilt you originate could put your name and work in our F/W '87 issue. Contest rules are reviewed on page 46.

It seems to us this issue has something for each of you, a pattern for every preference. For those of you housebound by weather's whim but amply blessed with fabric scraps from past projects, we have three scrappy patterns: Patty's winner, Weaver's Delight; a challenging, though small, Rosebud Basket; and Forest Friends, a light-hearted balloon-and-raccoon appliqued picture quilt certain to delight the younger set. Another applique design is Spring Symphony, an elegant floral creation graced with serpentine vines. This quilt and seven of the pieced designs

are decidedly traditional in flavor. Four others are more contemporary in feeling, including the two related designs: Time's Flight, a dreamy pattern for space questors of any age, and Razzmatazz, an exciting, all-out sparkle-plenty arrangement of the same basic pattern pieces.



PKT. 1, J, P, T



A, B, C, E, F

Letters in captions indicate fabrics on page 48 from which blocks were made.



# R PATTERN PATTERN PATTERN PAT

Three quilts in this issue have an intriguing, three-dimensional quality that adds extra eye interest. It could double your fun choosing Double Twist, Weaver's Delight, or the quieter wall quilt design, Ribboned Glory. And those of you who've been wishing for a star, consider trying Starbound, Star-in-the-Window, Rosa Fernandes's Star Bouquet, or Mary Schilhavy's Yankee Star Chain. Each of the star patterns is accompanied by its own unique quilting pattern to add verve to the overall design.

Traditionalists looking for a one-spool quilt may find their answer in Formal Gardens, perfect for giving a bedroom that warm, homey touch, or in the only slightly more difficult Summerhouse pattern, Chris Chamberlain's serene and pleasing design.

We urge all new readers to check the General Instructions on page 4. These will provide answers to beginners' questions and will also serve as a refresher for more experienced quilt-makers. You'll find valuable information on the unique qualities of *QUILT-MAKER* patterns along with information on preparing fabric, making templates, piecing or appliqueing the designs either by hand or by machine, marking and quilting or tying, and finishing your quilts properly for fine quality and lasting beauty.

Judy's special feature this issue offers expert advice on "Beautiful Borders," and gives ways to adapt our patterns to accommodate your size requirements.

As our artists worked on color schemes for the designs in this issue, they came up with a number of combinations besides the ones in the drawings. Many of these were so pretty that we decided to expand our Pattern Patter in this and future is-

sues to allow us to present color pictures of block variations. On these two pages you'll find blocks made up in fabrics you can buy (see page 48). One block of each pair matches the color drawing in the issue; the second block illustrates a totally different color interpretation. Formal Gardens looks sunny in yellows or sweet in pinks. Star Bouquet takes on a different, softer, look with a blue background. Double Twist looks sophisticated in rust and teal or delicate in pink and blue. Star-in-the-Window looks flowery in one version and more star-like colored differently. Ribboned Glory looks striking in blue and yellow or elegant in peach and green.

Other variations of designs in this issue that you might want to consider include adding rows of blocks to Ribboned Glory to enlarge the quilt to bed size; adding a border of diamonds to the Star-in-the-Window quilt; making Spring Symphony in a small wall quilt of four appliqued blocks set on the diagonal around a central quilted block; changing the mood of Time's Flight with snappy solid fabrics or bold,

*continued on page 43*

*J, P, Q, R, T, U*



*D, E, F, M, N*

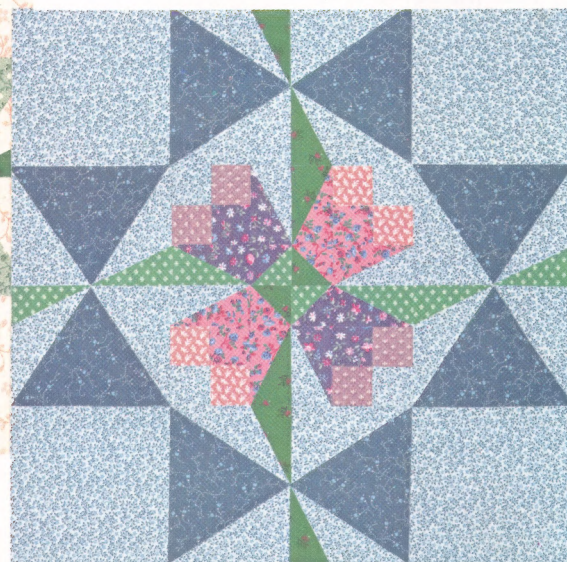


*G, H, I, J, L*



*PKT. 1, B, D, E, J, M, N, O, P, T, U*

*Letters in captions indicate fabrics on page 48 from which blocks were made.*



*PKT. 1, D, E, O, T*



# Quiltmaker

## Announces A New Contest—

### WIN A FREE TRIP

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### 8th Continental Quilting Congress in Arlington, Virginia, July 26-29

The trip to one of the biggest quilting events of the year will include round trip plane fare from your home in the U.S. or Canada; a room for five nights in the Sheraton Hotel; tuition to one full-day workshop or two 3-hour workshops; various lectures by popular teachers such as Catherine Anthony, Moneta Calvert, Judy Dales, Jean Linden, Ruth McDowell, Jan Myers, Judi Warren, and others; tickets to the Fashion Show Luncheon, Quilters' Hall of Fame Luncheon, Saturday evening banquet, and Sunday brunch; a one-day city tour of Washington, D.C., including stops to see three quilt shows. You can also see wonderful quilts at the Congress, browse in the quilt merchants' mall, and share in the many other events, quilt talk, and good times that Delegates to the Congress always enjoy.

(For more details about the Congress, send 50¢ in stamps to Continental Quilting Congress, P.O. Box 561, Vienna, VA 22180.)

You can win this exciting trip by telling others about *Quiltmaker*. By suggesting to your friends, neighbors, and family members that they would enjoy having their own subscription, you can win this or many other prizes. Let us give you one of the following prizes for sending new subscribers to *Quiltmaker*.

#### FIRST PRIZE: FREE TRIP TO

#### CONTINENTAL QUILTING CONGRESS

The winner of this unforgettable trip will be the person who sends the **MOST** new *Quiltmaker* subscriptions before May 30, 1987. In case of a tie, the person with the earliest legible postmark on the envelope will receive the prize. (Value, up to \$1500.)

#### SECOND PRIZE:

#### A BEAUTIFUL HANDMADE QUILT

We're quilting the Rosebud Basket from the cover of this issue now for the winner of this special prize. The winner of this quilt will be the **first person who sends in FIFTY new subscriptions to *Quiltmaker***. To be eligible for this prize, the fifty subscriptions must be sent all at

once in the same envelope, and the earliest legible postmark will tell us who was the first person to get them in the mail. (Value, over \$400.)

#### UNLIMITED THIRD PRIZES: \$25 SHOPPING SPREES

Third-prize winners will receive \$25 shopping sprees from the 1987 Quilts & Other Comforts Catalog. **The winners will be all those people who send in TEN new subscriptions to *Quiltmaker***. For every ten new subscriptions you send us, we will send you a coupon redeemable for a \$25 Shopping Spree—and we'll also send you a free copy of the catalog so you can choose from its quilt patterns, kits, fabrics, frames, books, and supplies. You may choose any items from it you want when you return the coupon(s), which we'll apply toward your order just like cash.

(If you send in fifty or more subscriptions and win the first or second prize, you will still get a \$25 Shopping Spree for every ten subscriptions.)

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Eight one-fourth yard pieces of pretty colors chosen because they look great together, some prints and some plains, are a fine start toward any patchwork project. **Winners of these gift packs will be everyone who sends us FOUR new subscriptions to *Quiltmaker*, but who does not win any other prize.** So, even if you can't win a Shopping Spree or one of the two top prizes, you can easily win one of these packets of quality cottons just by sending in four new subscriptions to *Quiltmaker*.



#### ★ CONTEST RULES ★

The subscriptions you send to *Quiltmaker* to compete for these prizes may include gift subscriptions from you to quilting friends (or friends you would like to interest in quilting), or they may include your own subscription if you are not already a subscriber to *Quiltmaker*. But they must be **NEW** subscriptions for one year or longer—not renewals. Anyone who has not been a subscriber in 1985-1986 will be considered a new subscriber. Please use the special order form included with this issue or list the names and addresses of the new subscribers you have for us on your paper. Include their legibly printed names, addresses, and zip codes, as well as your own name and address so we can send your shopping spree coupon(s), fabric, or other prize. Enclose payment of \$6.50 for each one-year subscription or \$12.00 for each two-year subscription with a U.S. address. (Outside the U.S. add \$2.50 for each year and send U.S. funds for order total.) Subscriptions ordered will begin with the Spring/Summer '87 issue of *Quiltmaker*.

The deadline for becoming eligible for the first, second, and fourth prizes is May 30. However, after the contest is over you can still win a \$25 Shopping Spree for every ten new subscriptions you send, up to December 31, 1987.

Dear Readers:

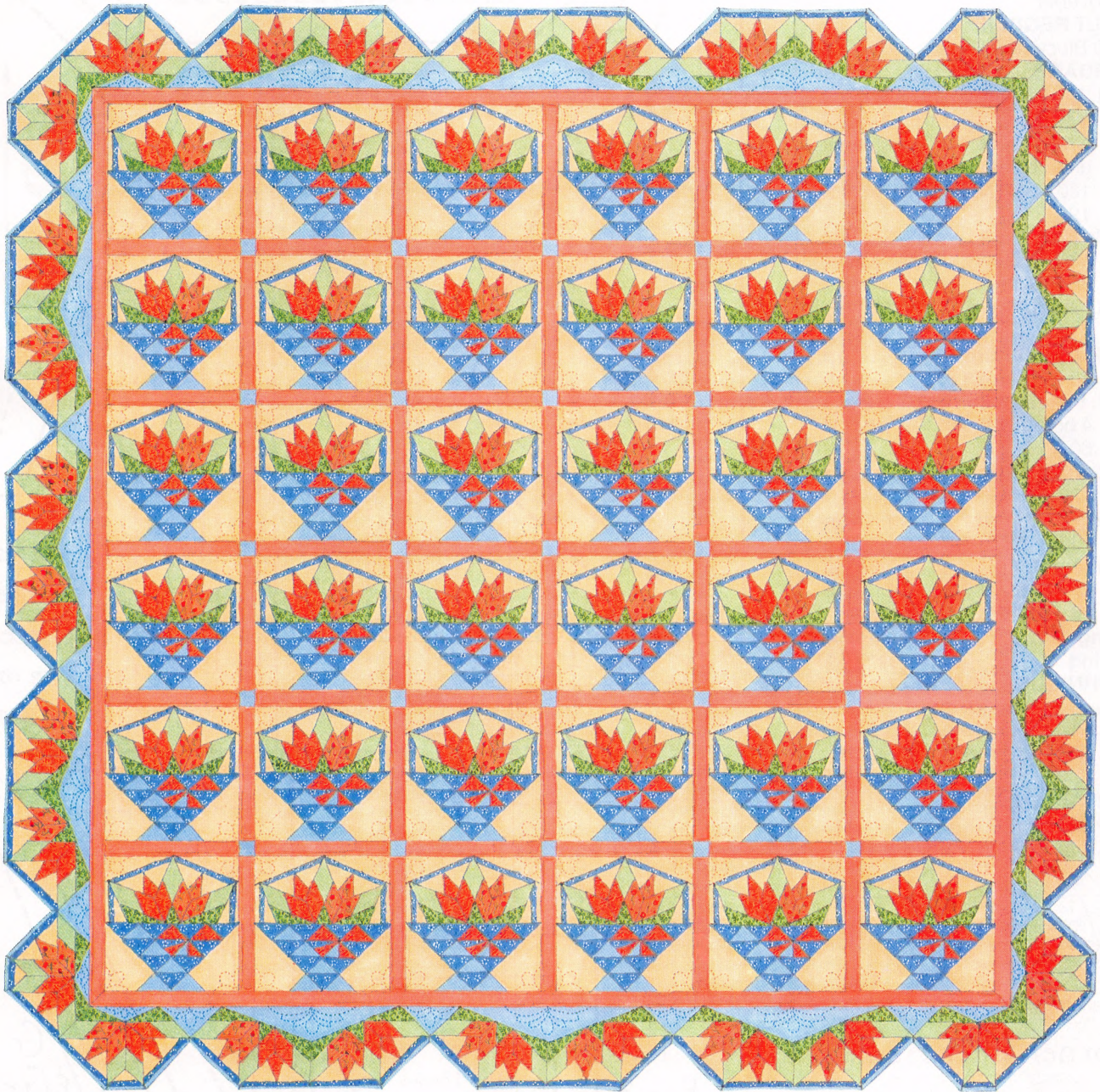
*Through your enthusiasm for Quiltmaker patterns and the terrific quilts you've made from them you've encouraged others to subscribe, and we thank you very much. Your lively response to our last subscription contest convinced us we should have another as a way to return something to you another as a way to return something to you for sending new subscribers our way. This time we have even more exciting and valuable prizes to give you for participating. We hope you'll enter and win! We appreciate your recommending Quiltmaker in the past and thank you in advance for recommending it again.*

*Judy Martin & Bonnie Leman*

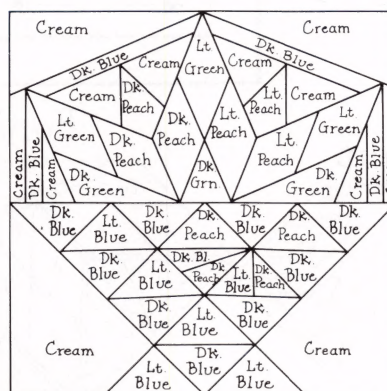


# ROSEBUD BASKET

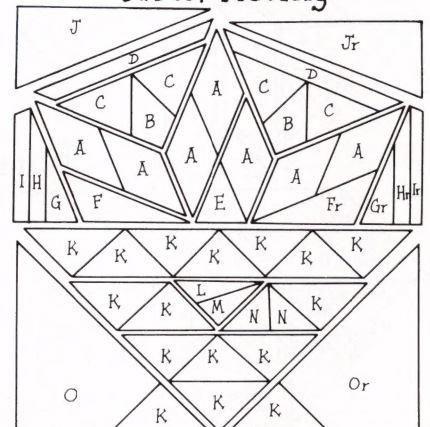
WITH BONNY BUD QUILTING



Block



Block Piecing



*Pieced baskets with rosebuds and bows fill the blocks of this spectacular quilt, perfect for the quiltmaker who wants to make an heirloom quilt that will be prized for years to come. The rosebuds are used also to frame the quilt in a most unusual border. Our complete directions will help you with the finishing details so the quilt will be one you can be proud of. The quilt is not for beginners, but it poses no problem for an experienced quilter who desires to make a quilt that is both challenging and stunning. A smaller version using only nine baskets (shown on the cover) has a simple border for those who wish to make an easier "two-spool" wall quilt. The smaller version uses scrap fabrics for the rosebuds and bows for a less formal look.*



## LARGE ROSEBUD BASKET

**BLOCK SIZE:** 12"

**QUILT SIZE:** 95" x 95"

Double Spread/Queen or King  
Coverlet

### QUILT REQUIRES:

36 Blocks set 6 x 6

**YARDAGE:** (44" fabric)

**Lt. Blue Solid** ..... 2½ yds.

32 straight-grain binding  
strips 16" x 1½", 8 straight-  
grain binding strips 6" x 1½";  
180 K, 36 N, 25 Q, 16 R, 8 S,  
12 T

**Dk. Blue Print** ..... 2½ yds.

136 D, 36 H, 36 Hr, 324 K,  
36 L, 8 U

**Lt. Green Solid** ..... 1¼ yds.

212 A

**Dk. Green Print** ..... 1 yd.

60 E, 68 F, 68 Fr

**Lt. Peach Solid** ..... 2¾ yds.

4 border strips☆ 1¾" x 81¼"  
60 P

**Lt. Peach Print** ..... 1 yd.

136 A, 68 B

**Dk. Peach Print** ..... 1¼ yds.

136 A, 68 B, 72 K, 36 M, 36 N

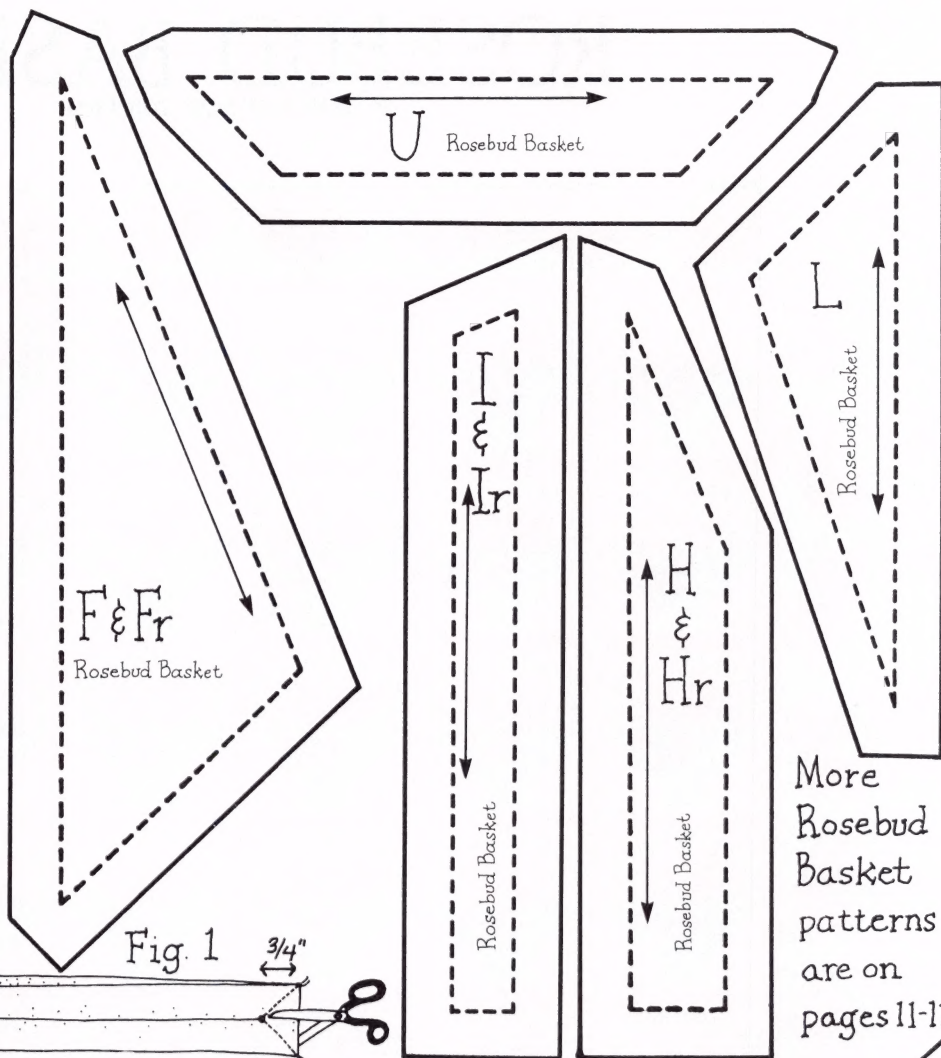
**Cream Solid** ..... 3¾ yds.

272 C, 36 G, 36 Gr, 36 I, 36 Ir,  
36 J, 36 Jr, 36 O, 36 Or, 8 V

**Lining** ..... 8½ yds.

**Batting** ..... 99" x 99"

**TECHNIQUES:** machine or hand  
piecing, hand quilting.

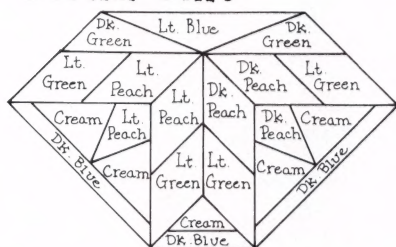


More  
Rosebud  
Basket  
patterns  
are on  
pages 11-12.

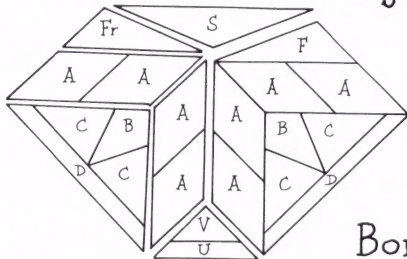
☆ See the boxed copy on page 4.

### Corner Unit

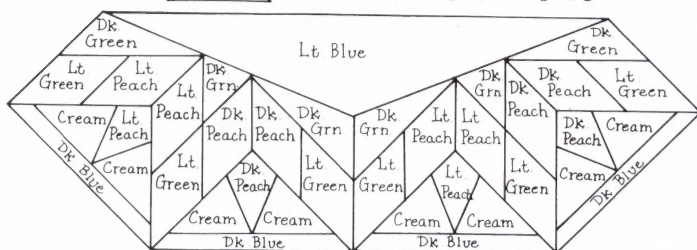
continued on page 42



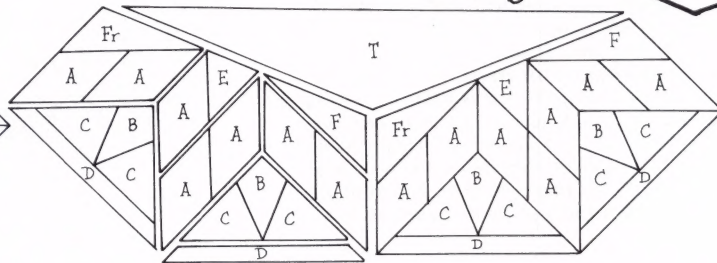
### Corner Unit Piecing



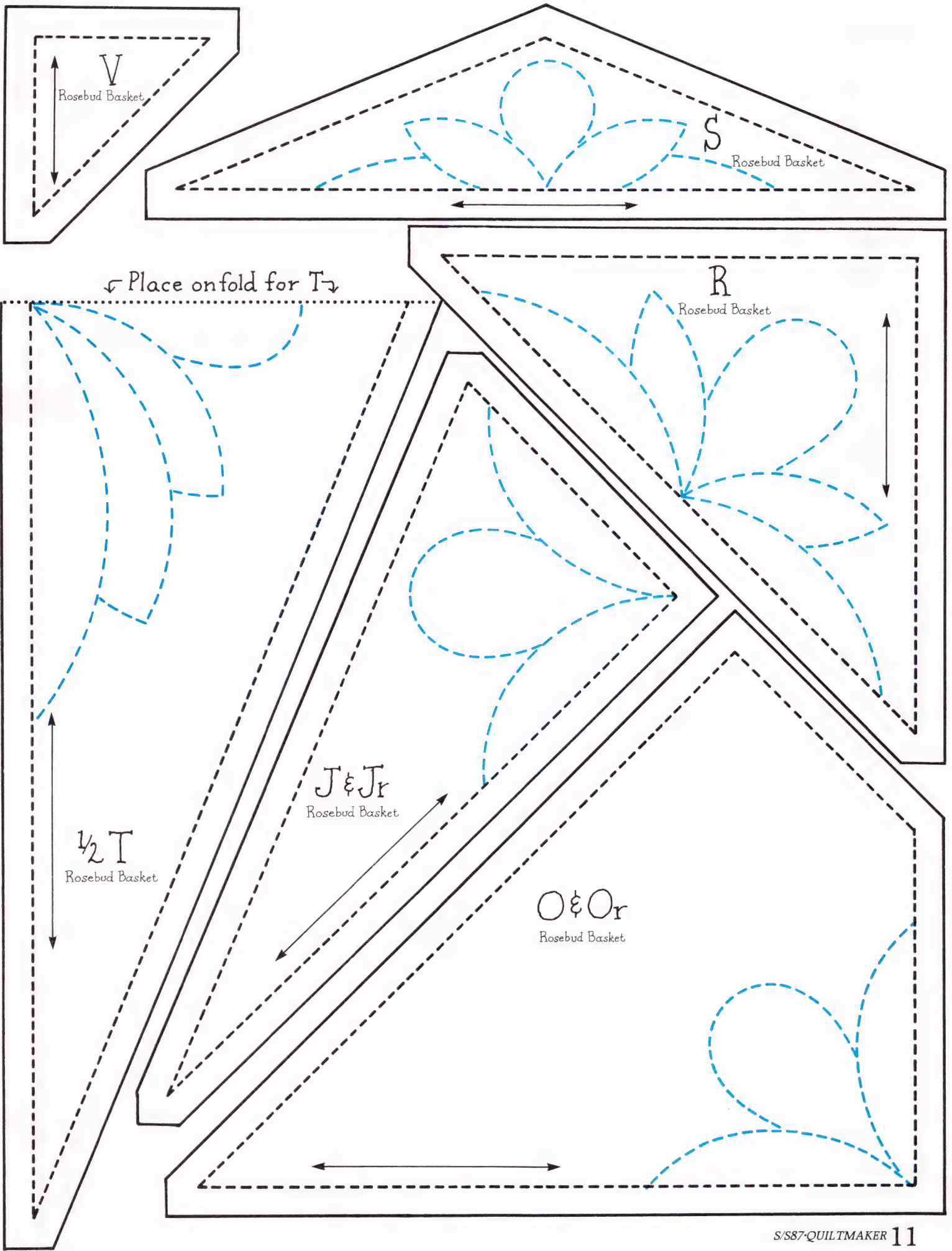
### Border Unit



### Border Unit Piecing

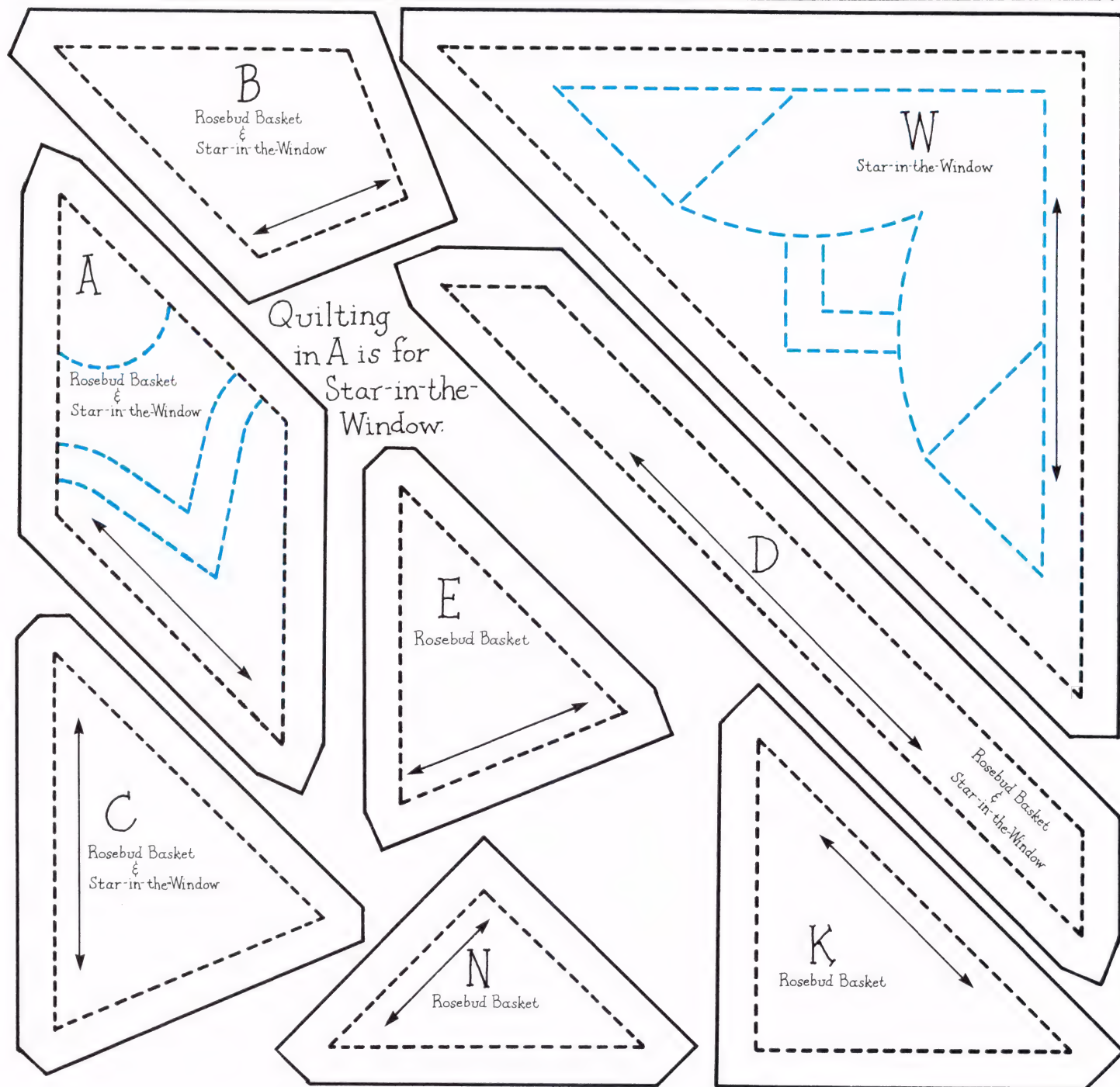
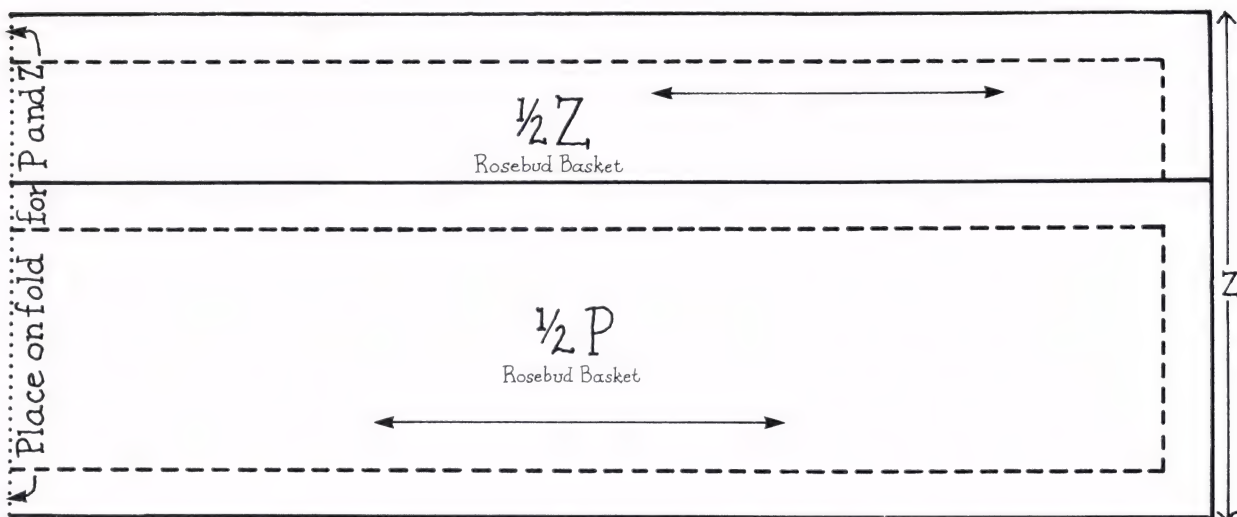








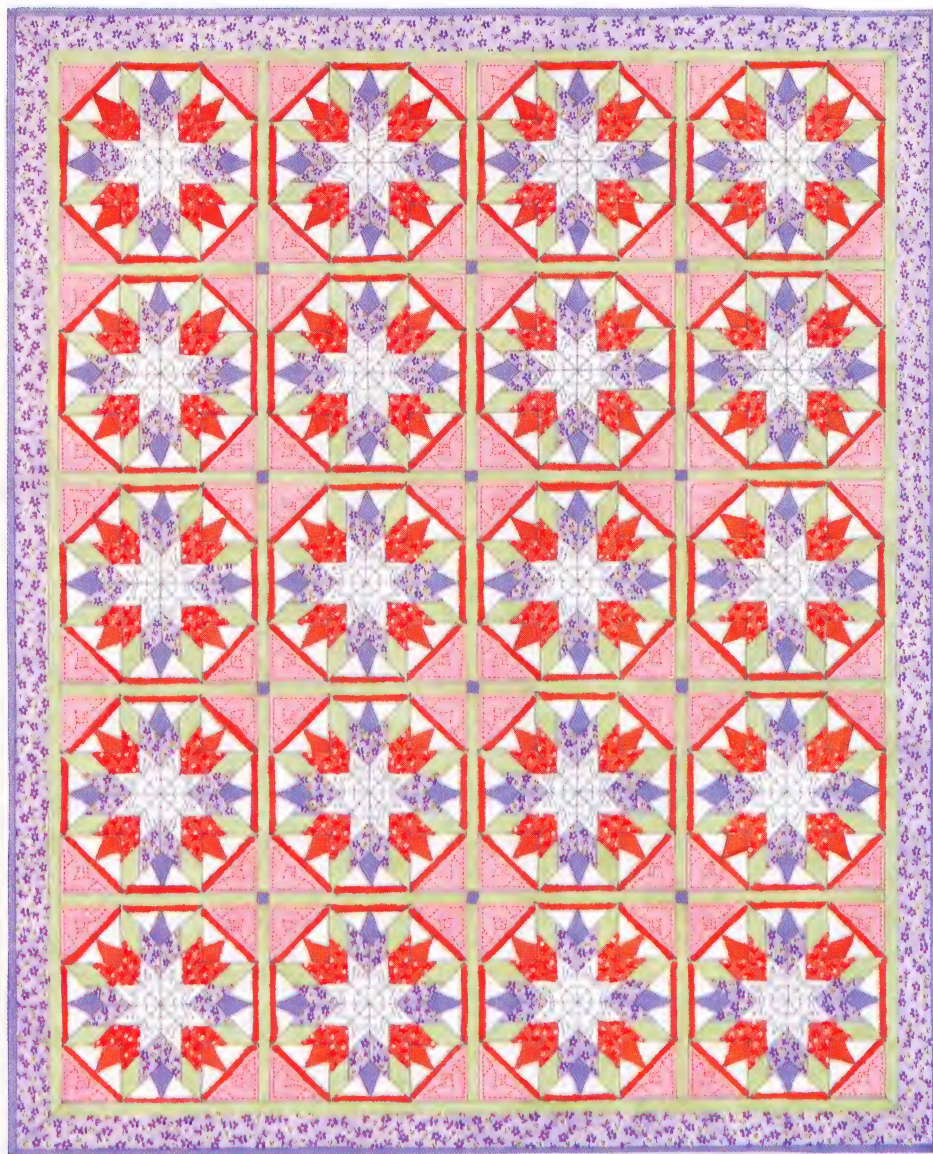
Patterns  
on this  
page are  
for Rose-  
bud Bas-  
ket (pg. 9)  
and Star-  
in-the-  
Window  
(pg. 13).





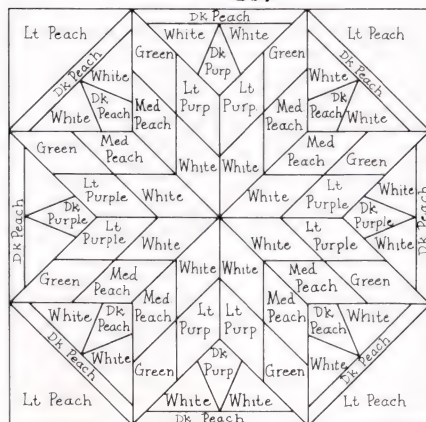
# STAR-IN-THE-WINDOW

WITH ROSETTE QUILTING



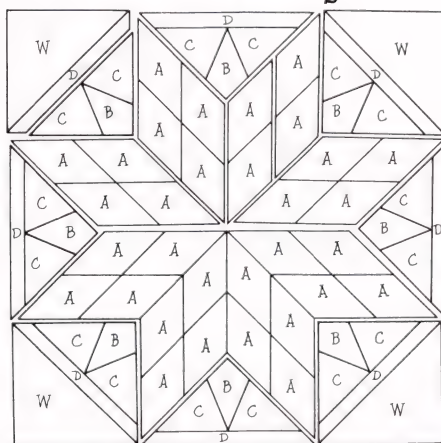
The rosebuds in the basket quilt on page 9 are rearranged into a star for this delightful quilt. The blocks recall the delicate rose windows of an old-world cathedral.

## Block



14 3/4"  
Y  
Add 1/4" seam allowances to Y.

## Block Piecing



**BLOCK SIZE:** 14 3/4"

**QUILT SIZE:** 70" x 85 3/4"

Twin/Double Coverlet

**QUILT REQUIRES:**

20 Blocks set 4 x 5

**EACH BLOCK REQUIRES:**

light peach, 4 W; medium peach, 8 A; dark peach, 4 B & 8 D; white, 8 A & 16 C; green, 8 A; light purple, 8 A; dark purple, 4 B

**YARDAGE:** (44" fabric)

Lt. Peach Solid . . . . . 7/8 yd.  
80 W

Med. Peach Print . . . . . 1 yd.  
160 A

Dk. Peach Solid . . . . . 1 1/4 yds.  
80 B, 160 D

White Solid . . . . . 2 3/4 yds.  
160 A, 320 C

Green Solid . . . . . 2 3/8 yds.  
2 border strips ★ 1 1/2" x 82 1/4"  
2 border strips ★ 1 1/2" x 66 1/2"  
160 A, 31 Y

Lt. Purple Print . . . . . 2 5/8 yds.  
2 border strips ★ 3 1/2" x 88 1/4"  
2 border strips ★ 3 1/2" x 72 1/2"  
160 A

Dk. Purple Solid . . . . . 1 yd.  
binding 9 3/8 yds. x 1 1/2"; 80 B,  
12 X

Lining . . . . . 5 1/8 yds.

Batting . . . . . 74" x 90"

**TECHNIQUES:** machine or hand  
piecing, hand quilting.

★ See the boxed copy on page 4.

## ASSEMBLY

① Referring to block drawing and piecing diagram, make 20 blocks.

② Join four blocks alternately with three Y's to make a row. Repeat to make five block rows.

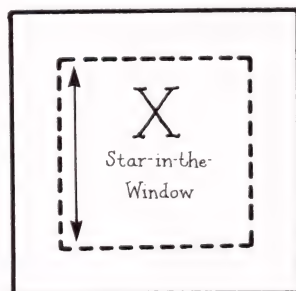
③ Join four Y's alternately with three X's to make a row. Repeat to make four sash rows.

④ Join block rows and sash rows alternately.

⑤ Sew a short green border strip to a short light purple strip, matching

*continued on page 46*

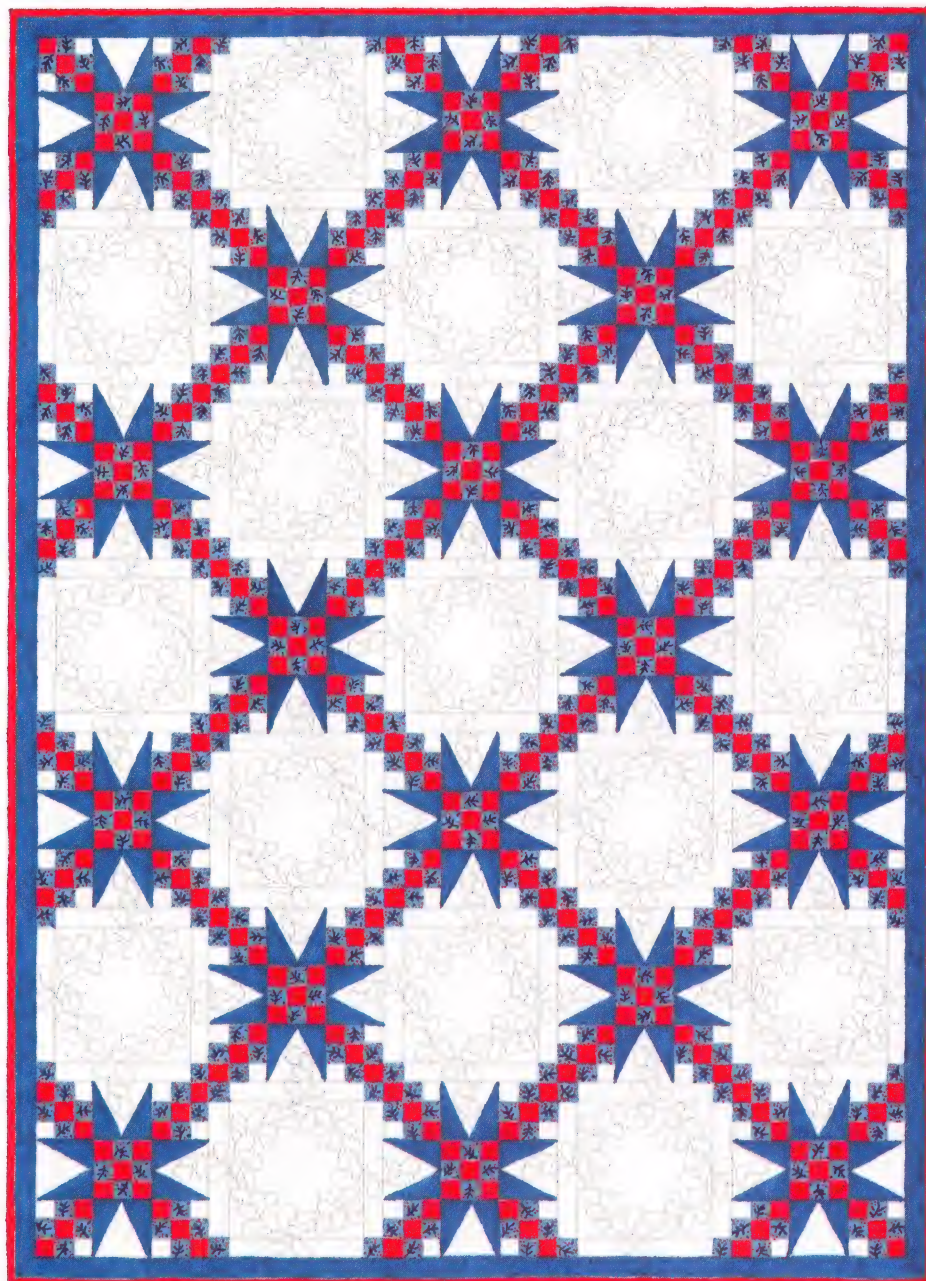
Patterns  
are on  
page 12.





# YANKEE STAR CHAIN

WITH WASHINGTON'S WREATH QUILTING



The Irish Chain pattern is cleverly mixed with eight-pointed stars in Mary Shilhavy's appealing design, for which she won \$50 in our contest. The Washington's Wreath quilting motif adds gentle curves to the plain blocks between the chains.

**BLOCK SIZE:** 13½"

**QUILT SIZE:** 70½" x 97½"

Twin/Double Coverlet

**QUILT REQUIRES:**

18 Y Blocks, 17 Z Blocks

**EACH Y BLOCK REQUIRES:**

white, 8 A & 4 C; red, 17 A; blue, 20 A; navy, 4 B & 4 Br

**EACH Z BLOCK REQUIRES:**

white, 4 D & 1 E; blue, 4 A

**YARDAGE:** (44" fabric)

**White Solid** ..... 4¾ yds.

144 A, 72 C, 68 D, 17 E

**Red Solid** ..... 1½ yds.

binding 10 yds. x 1½"; 306 A

**Blue Print** ..... 1¾ yds.

428 A

**Navy Solid** ..... 2⅞ yds.

2 border strips★ 2" x 100"

2 border strips★ 2" x 73"

72 B, 72 Br

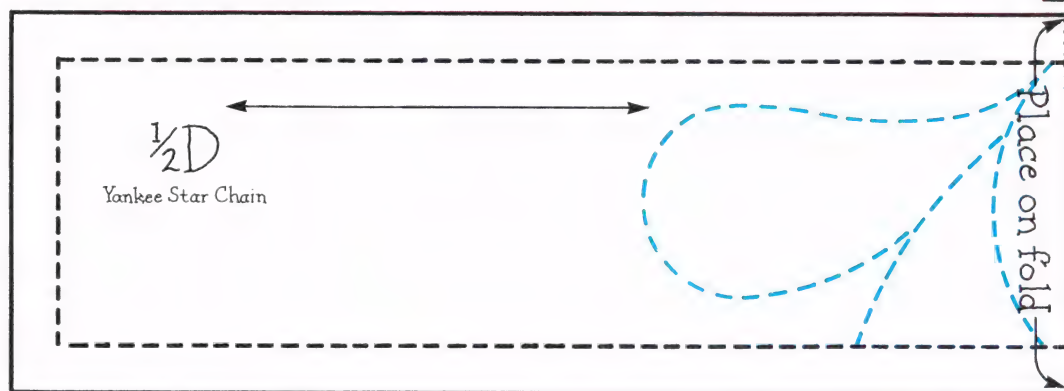
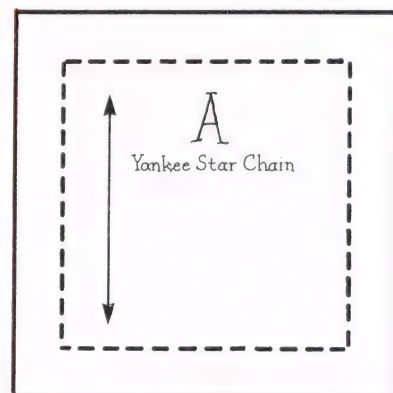
**Lining** ..... 5¾ yds.

**Batting** ..... 75" x 102"

**TECHNIQUES:** machine or hand piecing, hand quilting.

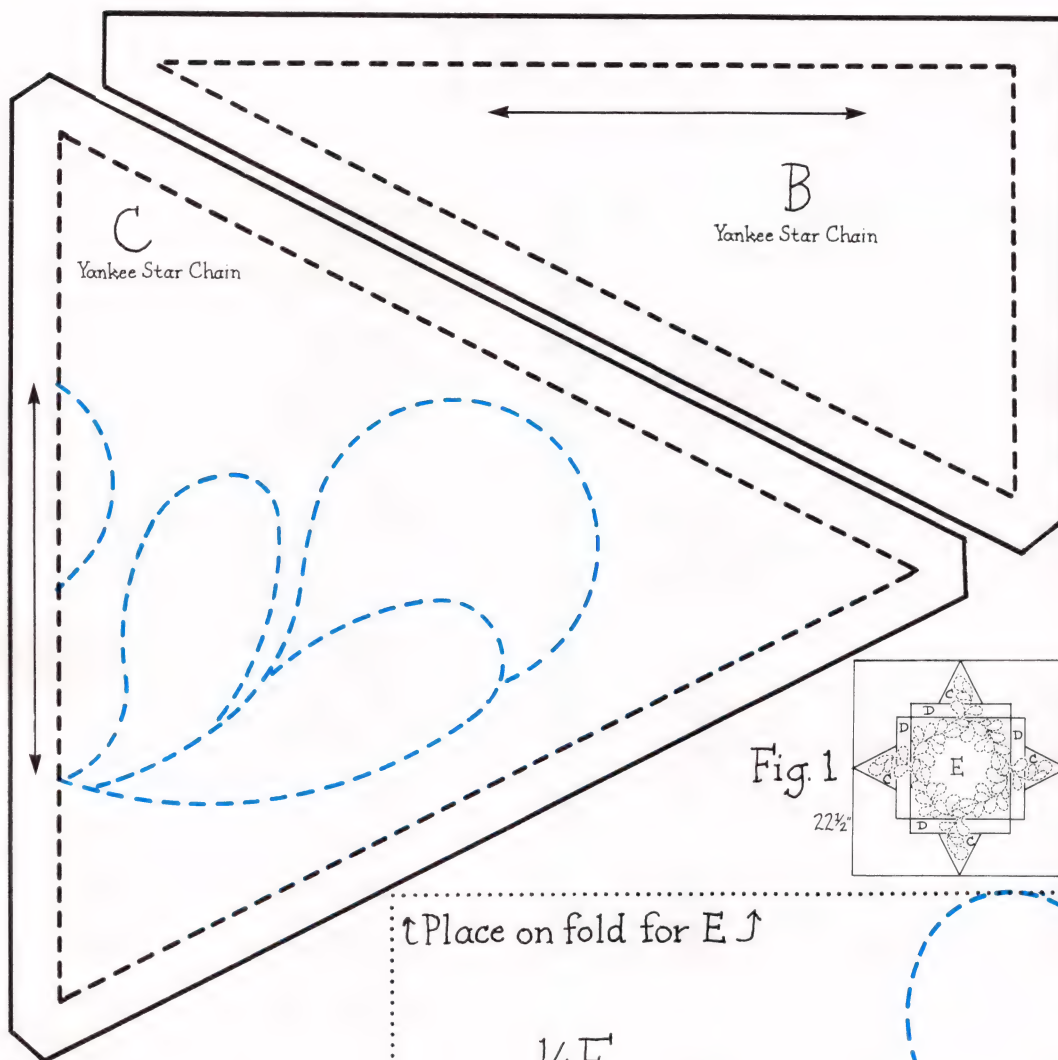
★ See the boxed copy on page 4.

continued on page 44



Trace portion of D given here on one half of folded paper, extending quilting onto other half. Trace straight lines on other half to complete D.





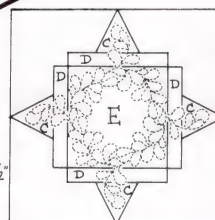
Block Z

Bl.	White	Bl.
White	White	White
Bl.	White	Bl.

Block Z Piecing

A	D	A
D	E	D
A	D	A

Fig. 1



Block Y

Red	Bl.	Wh.	White	Wh.	Bl.	Red
Bl.	Red	Bl.		Bl.	Red	Bl.
Wh.	Bl.	Red	Navy	Navy	Red	Bl.
Navy	Red	Bl.	Red	Navy	Red	Bl.
White	Bl.	Red	Bl.	White	Red	Bl.
Navy	Red	Bl.	Red	Navy	Red	Bl.
Wh.	Bl.	Red	Navy	Navy	Red	Bl.
Bl.	Red	Bl.		Bl.	Red	Bl.
Red	Bl.	Wh.	White	Wh.	Bl.	Red

Block Y Piecing

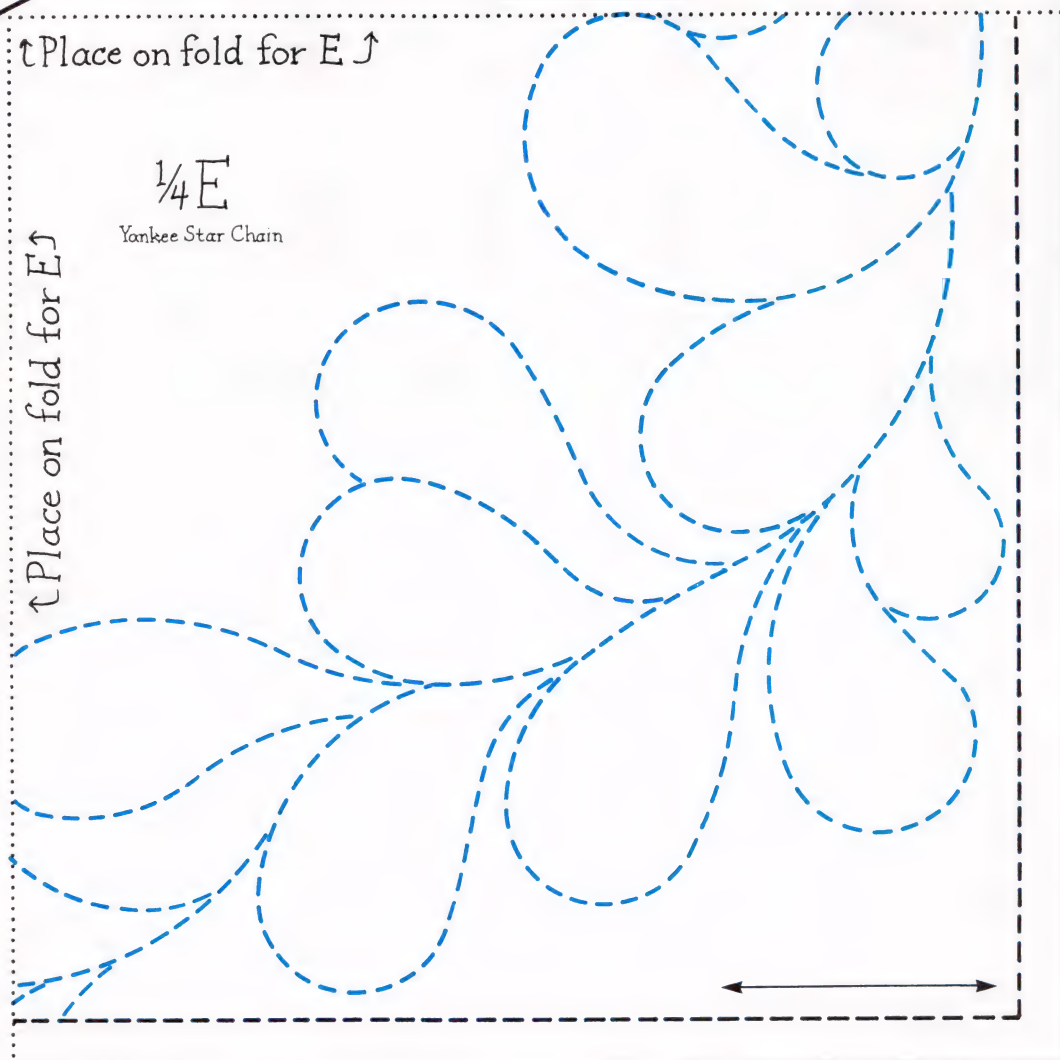
A	A	A	C	A	A	A
A	A	A	Br	A	A	A
A	A	A	B	A	A	A
Br	A	A	A	Br	A	A
C	A	A	A	C	A	A
B	A	A	A	B	A	A
A	A	A	Br	A	A	A
A	A	A	B	A	A	A
A	A	A	C	A	A	A

↑ Place on fold for E ↑

$\frac{1}{4}E$

Yankee Star Chain

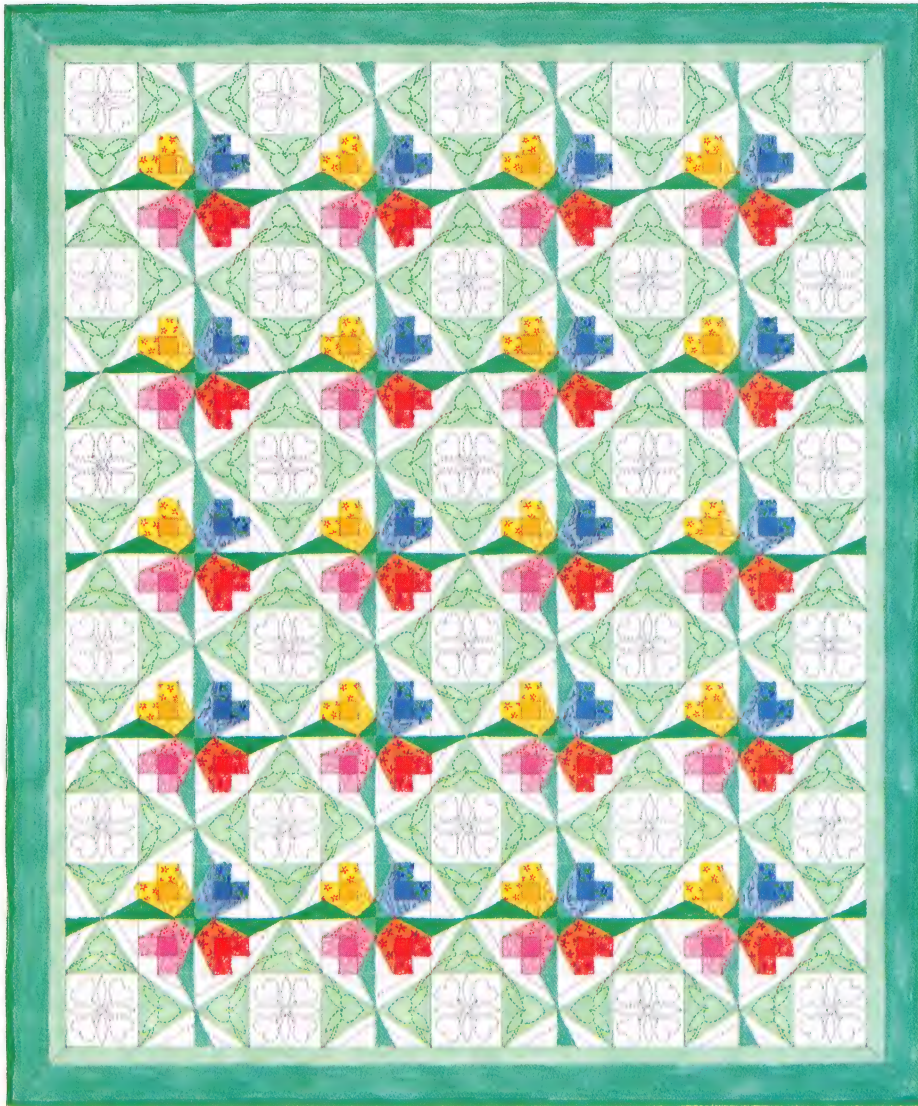
↑ Place on fold for E ↑






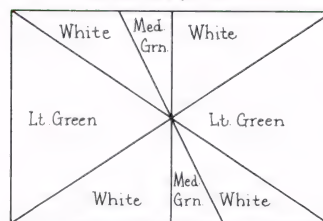
# STAR BOUQUET

WITH LOVE'S BLOOM QUILTING

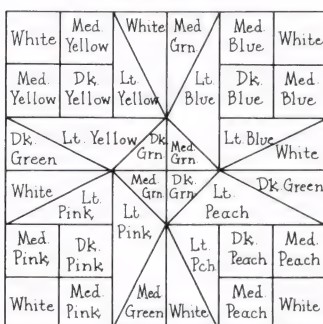


 Rosa Fernandes of Portugal based her lovely pieced floral block on the old 54-40 or Fight pattern and won \$50 in our ongoing design contest. Rosa saw pieced flowers in the eight-pointed star block, and her unique use of color totally changed the block's look. The pieced patches between the blocks further disguise the original star. Because the blocks are quick to piece, you will have plenty of time to stitch the Love's Bloom quilting in the plain squares.

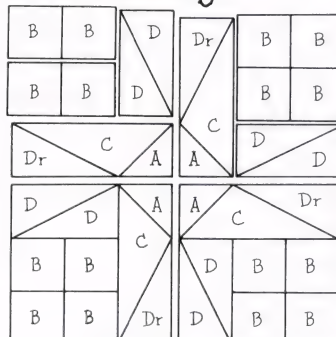
Block Y



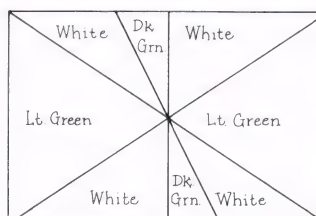
Block X



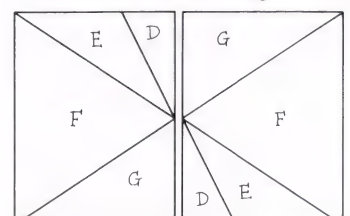
X Piecing



Block Z



Y&Z Piecing



**BLOCK SIZES:** 9", 6" x 9"

**QUILT SIZE:** 75" x 90"

Twin Spread/Double Coverlet

**QUILT REQUIRES:**

20 X Blocks, 24 Y Blocks,

25 Z Blocks

**YARDAGE:** (44" fabric)

**Lt. Green Solid** . . . . . 2½ yds.

2 border strips★ 2" x 86½"

2 border strips★ 2" x 71½"

98 F

**Med. Green Solid** . . . . . 2½ yds.

2 border strips★ 3½" x 92½"

2 border strips★ 3½" x 77½"

40 A, 48 D, 40 Dr

**Dk. Green Solid** . . . . . 1½ yd.

binding 9¾ yds. x 1½"; 40 A,

50 D, 40 Dr

**Lt. Yellow Print** . . . . . ¾ yd.

20 C, 20 D

**Med. Yellow Print** . . . . . ¼ yd.

40 B

**Dk. Yellow Solid** . . . . . ⅛ yd.

20 B

**Lt. Blue Print** . . . . . ¾ yd.

20 C, 20 D

**Med. Blue Print** . . . . . ¼ yd.

40 B

**Dk. Blue Solid** . . . . . ⅛ yd.

20 B

**Lt. Pink Print** . . . . . ¾ yd.

20 C, 20 D

**Med. Pink Print** . . . . . ¼ yd.

40 B

**Dk. Pink Solid** . . . . . ⅛ yd.

20 B

**White Solid** . . . . . 3¼ yds.

80 B, 80 D, 98 E, 98 G, 30 H

**Lt. Peach Print** . . . . . ¾ yd.

20 C, 20 D

**Med. Peach Print** . . . . . ¼ yd.

40 B

**Dk. Peach Solid** . . . . . ⅛ yd.

20 B

**Lining** . . . . . 5¾ yds.

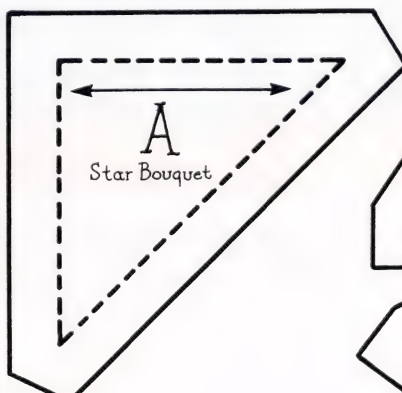
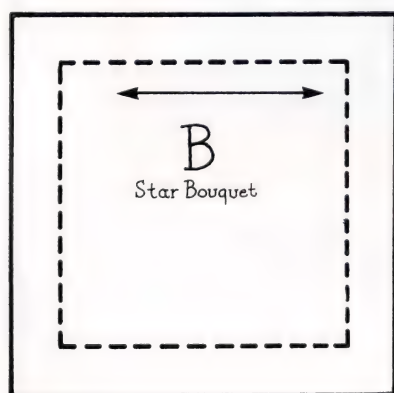
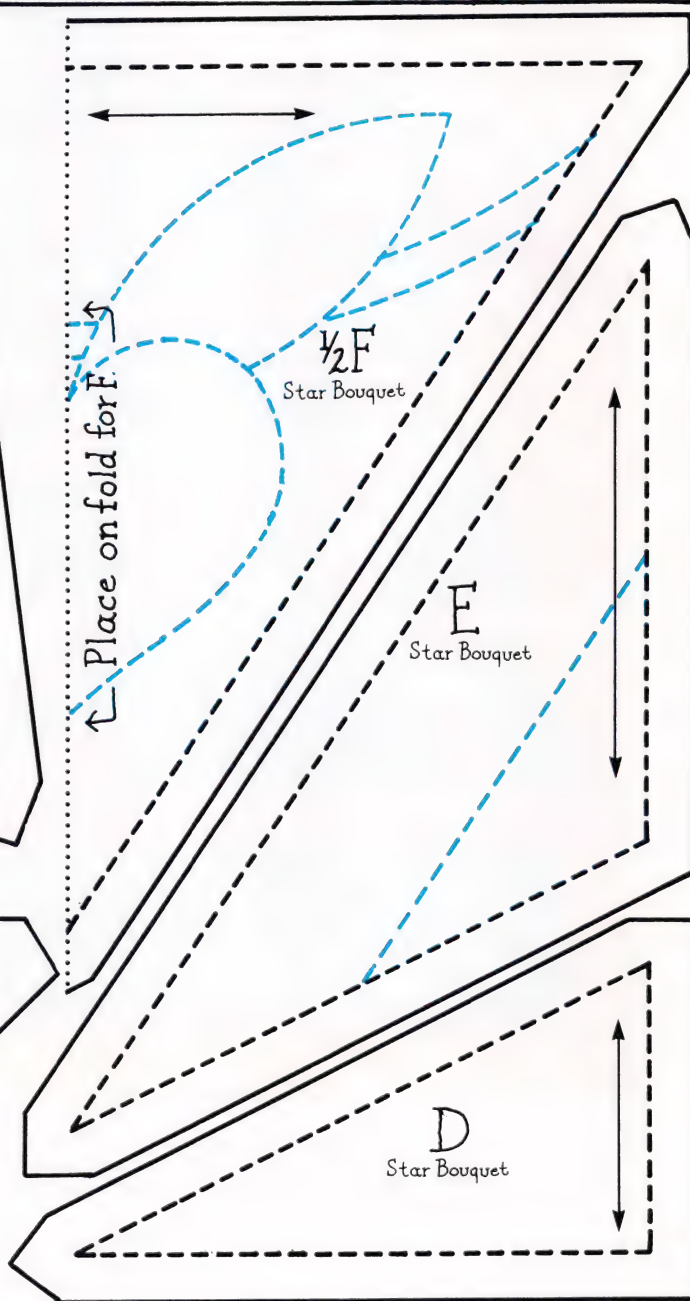
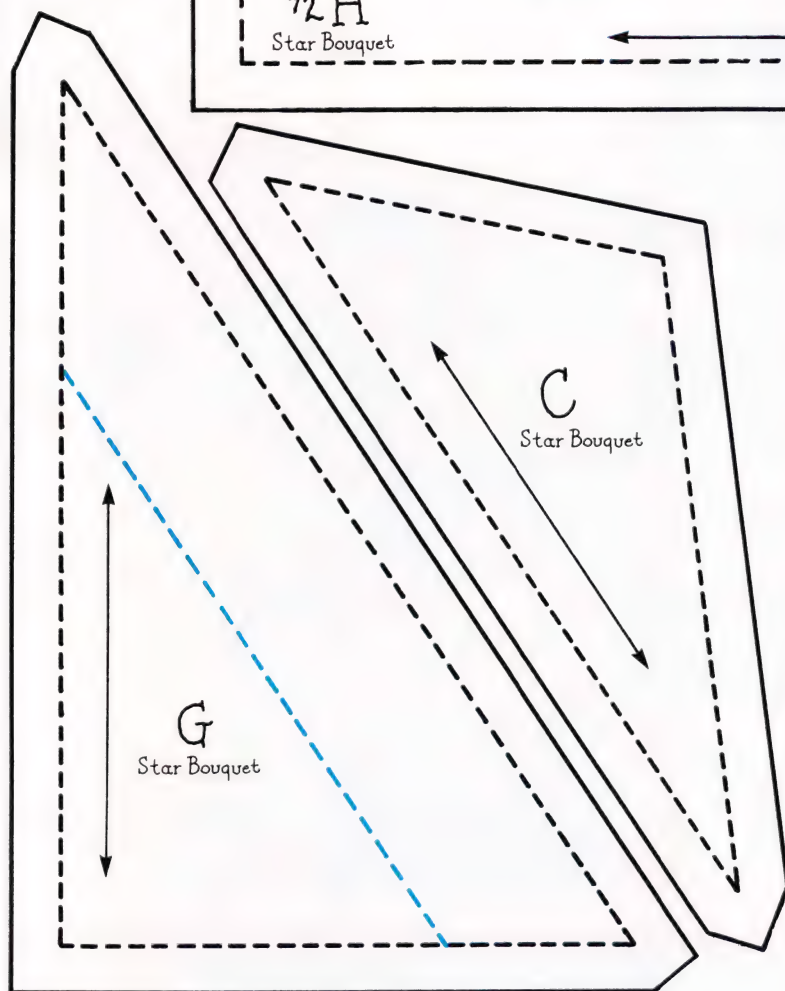
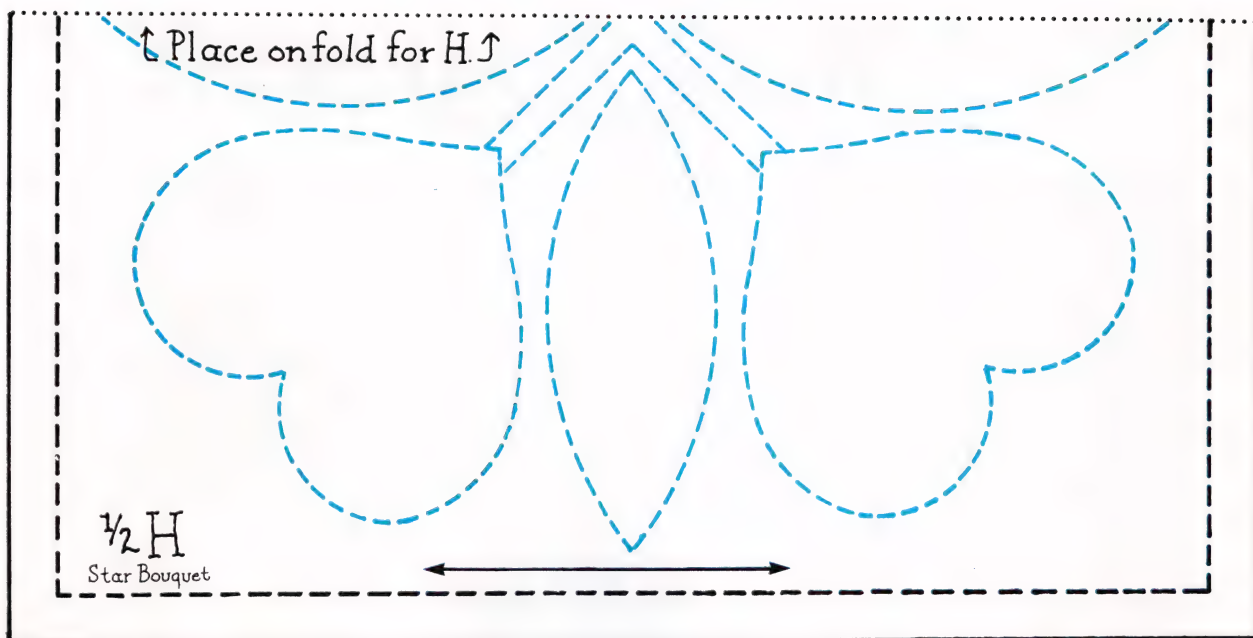
**Batting** . . . . . 79" x 94"

**TECHNIQUES:** machine or hand piecing, hand quilting.

★ See the boxed copy on page 4.

continued on page 45







# SPRING SYMPHONY

WITH RONDO QUILTING



*This lyrical design reflects the quiet beauty of a spring garden, full of light and color. This quilt will take some time to make, but the sewing is not difficult, and the results will be impressive. The Rondo quilting motif echoes the shapes in the appliqued blocks for a completely harmonious look.*



**BLOCK SIZE:** 14"

**QUILT SIZE:** 76½" x 104½"

Twin Spread/Double Coverlet

**QUILT REQUIRES:**

18 Blocks

**EACH BLOCK REQUIRES:**

light blue, 1 A; light pink, 4 D;  
dark pink, 4 C; light green, 4 B &  
4 Br; dark green, 4 B, 4 Br & 4 F

**YARDAGE:** (44" fabric)

**Lt. Blue** ..... 3¾ yds.

18 A

**Dk. Blue** ..... 3¾ yds.

17 A

**Lt. Pink** ..... 3⅞ yds.

2 border strips★ 3¾" x 107"

2 border strips★ 3¾" x 79"

72 D

**Dk. Pink** ..... 1½ yds.

binding 10¾ yds. x 1½"; 72 C

**Lt. Green** ..... ½ yd.

72 B, 72 Br

**Dk. Green** ..... ⅝ yd.

72 B, 72 Br, 72 F

**Yellow** ..... ¼ yd.

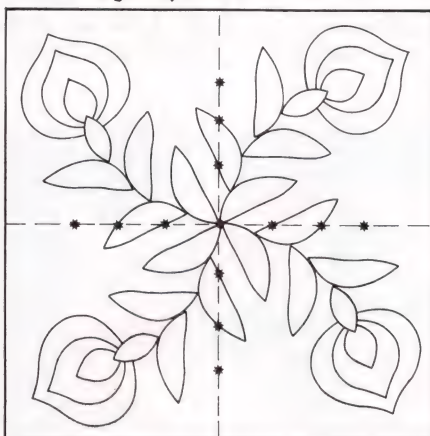
72 E

**Lining** ..... 6¼ yds.

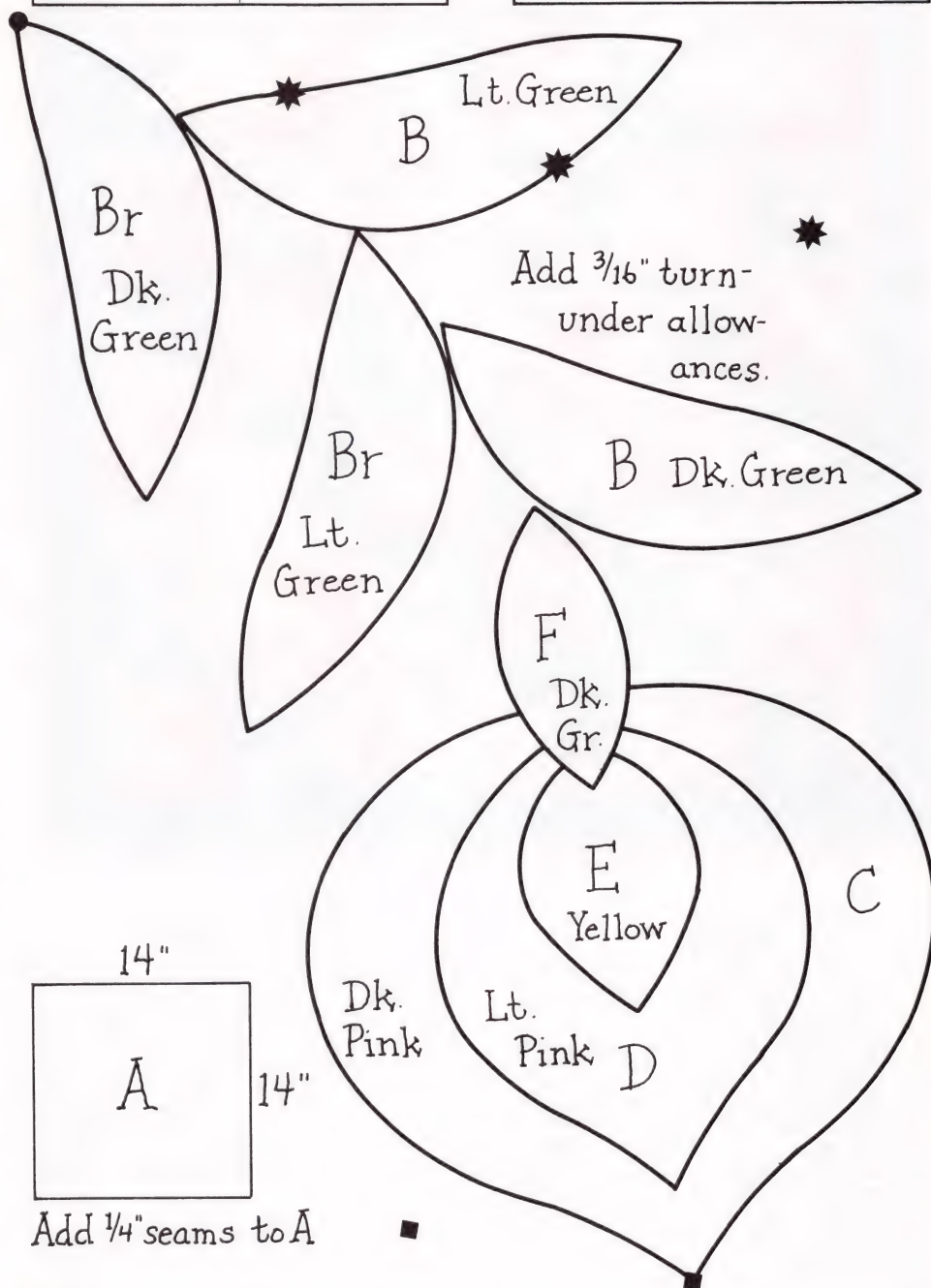
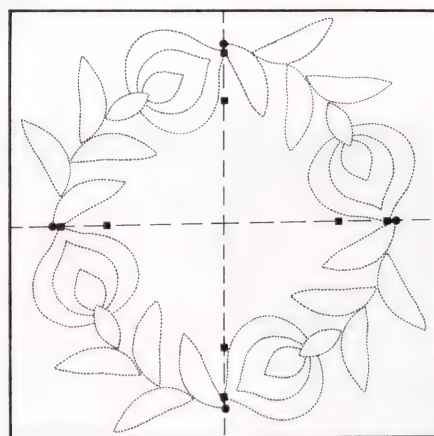
**Batting** ..... 80½" x 108½"

**TECHNIQUES:** hand applique,  
hand quilting.

## Appliqued Block



## Quilted Alternate Block



★ See the boxed copy on page 4.

### ASSEMBLY

① Turn under edges of appliques ⅜" and baste.

② Fold light blue background block (A) in half horizontally and vertically; finger crease. Place A over full-size applique motif given, matching dot and stars to fold lines, and trace applique lines for placement. Repeat in each quarter of block.

③ Referring to quilt drawing and block diagram, position appliques (working in alphabetical order), and blindstitch in place. Repeat to make 18 appliqued blocks.

④ Join three appliqued blocks alternately with two dark blue A's to make a row. Make four rows of this type. Join three dark blue A's alternately with two appliqued blocks to make a row. Make three rows of this type. Join rows, alternating types.

⑤ Add border strips, mitering corners and trimming excess from seam allowances.

⑥ To make tracing pattern for quilting alternate plain blocks, fold a 14" square of paper in half horizontally and vertically. Unfold and position paper over motif, matching dot and squares to fold lines. Trace motif; repeat in each quarter of paper to complete the quilting design. Mark this quilting motif in each dark blue A patch.

⑦ Quilt on marked lines, and quilt

"in the ditch" around all applique patches and around all A squares. If desired, use masking tape to mark and

quilt parallel lines or a grid of squares in the backgrounds of the blocks and in the borders. Bind in dark pink to finish.



# RAZZMATAZZ

WITH UNDERCURRENTS QUILTING



Dazzle a loved one with a gift of this splendid quilt. It's a real sparkler that will add "flare" to any room.

**BLOCK SIZE:** 20"

**QUILT SIZE:** 68" x 88"

Twin/Double Coverlet

**QUILT REQUIRES:**

12 Blocks set 3 x 4

**EACH BLOCK REQUIRES:**

white, 2 A & 2 Ar; gold, 2 Ar; peach, 2 B, 2 Br & 2 C; rust, 2 B, 2 Br & 2 Cr; light blue, 2 B, 2 Br & 2 Cr; medium blue, 2 A; dark blue, 2 B, 2 Br & 2 C

**YARDAGE:** (44" fabric)

**White Solid** ..... 1½ yds.

24 A, 24 Ar

**Gold Solid** ..... ¾ yd.

24 Ar

**Peach Solid** ..... 1¼ yds.

24 B, 24 Br, 24 C

**Rust Solid** ..... 1⅞ yds.

binding 9¼ yds. x 1½"; 24 B, 24 Br, 24 Cr

**Lt. Blue Solid** ..... 1¼ yds.

24 B, 24 Br, 24 Cr

**Med. Blue Solid** ..... ¾ yd.

24 A

**Dk. Blue Print** ..... 2⅝ yds.

2 border strips★ 4½" x 90½"

2 border strips★ 4½" x 70½"

24 B, 24 Br, 24 C

**Lining** ..... 5¼ yds.

**Batting** ..... 72" x 92"

**TECHNIQUES:** machine or hand piecing, hand quilting.

★ See the boxed copy on page 4.

## ASSEMBLY

① Referring to block drawing and piecing diagram, make 12 blocks. Note that block consists of four quarters, two identical blue quarters and two identical orange quarters.

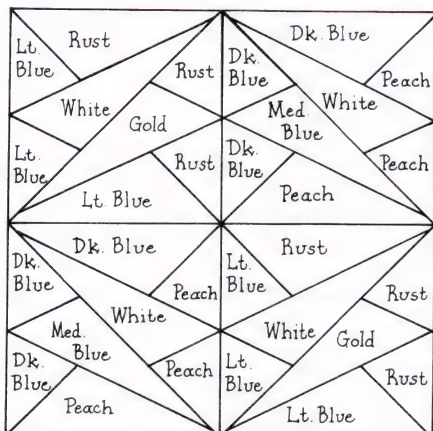
② Join three blocks to make a row, turning center block bottom edge up. Make four rows.

③ Join rows, turning every other row.

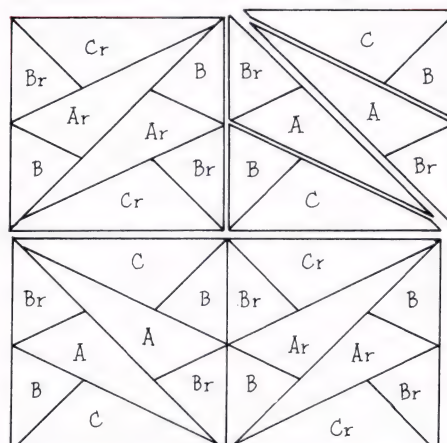
④ Sew a short dark blue border to top of quilt, matching centers. Repeat for bottom of quilt. Similarly sew long borders to sides, matching centers. Miter corners, trimming excess from seams.

⑤ Mark quilting motifs given in A, Ar, C, and Cr patches. Outline quilt B and Br patches. Quilt ¼" from seam line of border. Bind in rust to finish.

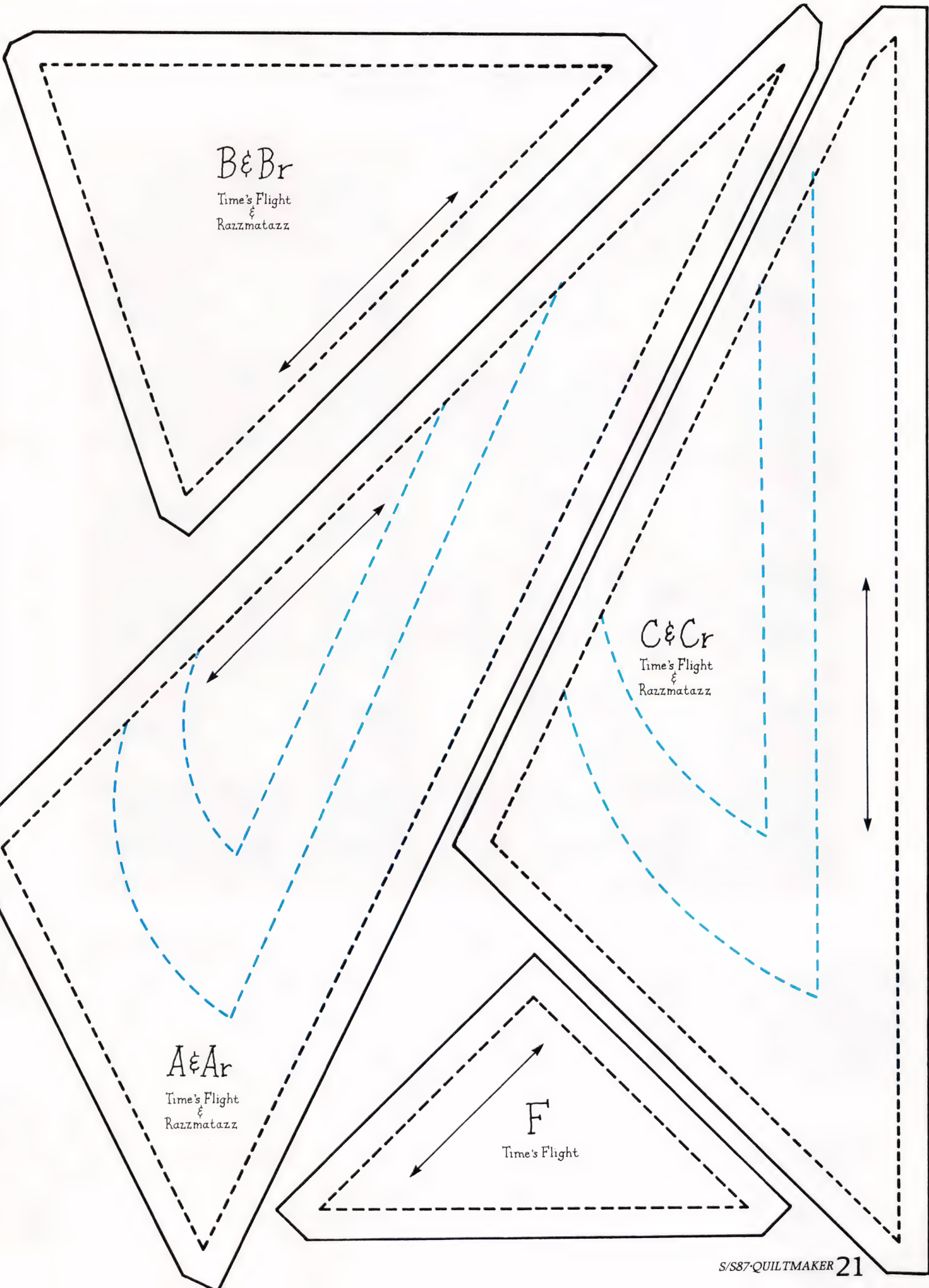
Block



Block Piecing







B&Br

Time's Flight  
&  
Razzmatazz

C&Cr

Time's Flight  
&  
Razzmatazz

A&Ar

Time's Flight  
&  
Razzmatazz

F

Time's Flight



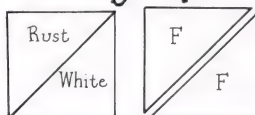
# TIME'S FLIGHT

WITH UNDERCURRENTS QUILTING

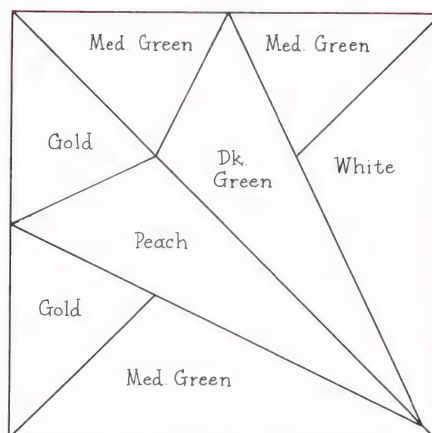


Time will fly when you are hand quilting the lovely motifs given with this pattern. The blocks are arranged so that the patches seem to swirl in flight around the center. Although *Time's Flight* and *Razzmatazz* (p. 20) share the same templates, the patches are rearranged to create a completely different look.

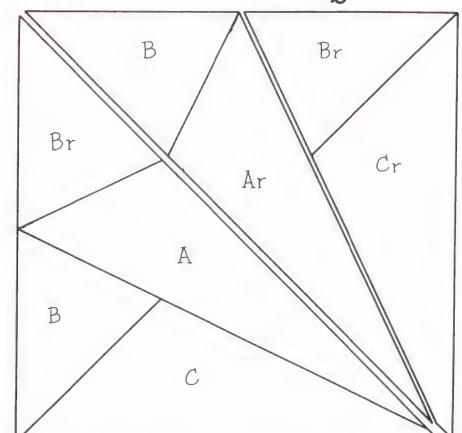
## Setting Square



## Block



## Block Piecing





**BLOCK SIZE:** 10"

**QUILT SIZE:** 90" x 90"

Queen Coverlet

**QUILT REQUIRES:**

24 Blocks

**EACH BLOCK REQUIRES:**

white, 1 Cr; gold, 1 B & 1 Br;  
peach, 1 A; medium green, 1 B,  
1 Br & 1 C; dark green, 1 Ar

**YARDAGE:** (44" fabric)

**White Solid** ..... 1 yd.

24 Cr, 36 F

**Gold Print** .....  $\frac{5}{8}$  yd.

24 B, 24 Br

**Peach Solid** .....  $\frac{3}{4}$  yd.

24 A

**Rust Solid** .....  $\frac{7}{8}$  yd.

binding  $10\frac{5}{8}$  yds. x  $1\frac{1}{2}$ "; 36 F

**Lt. Green Solid** ..... 1 yd.

9 D

**Lt. Green Print** .....  $2\frac{3}{4}$  yds.

4 border strips★ 3" x  $92\frac{1}{2}$ "

84 E

**Med. Green Print** ...  $2\frac{1}{2}$  yds.

24 B, 24 Br, 24 C, 16 D

**Dk. Green Solid** .....  $\frac{3}{4}$  yd.

24 Ar

**Lining** ..... 8 yds.

**Batting** ..... 94" x 94"

**TECHNIQUES:** machine or hand  
piecing, hand quilting.

★ See the boxed copy on page 4.

### ASSEMBLY

① Referring to block drawing and piecing diagram, make 24 blocks.

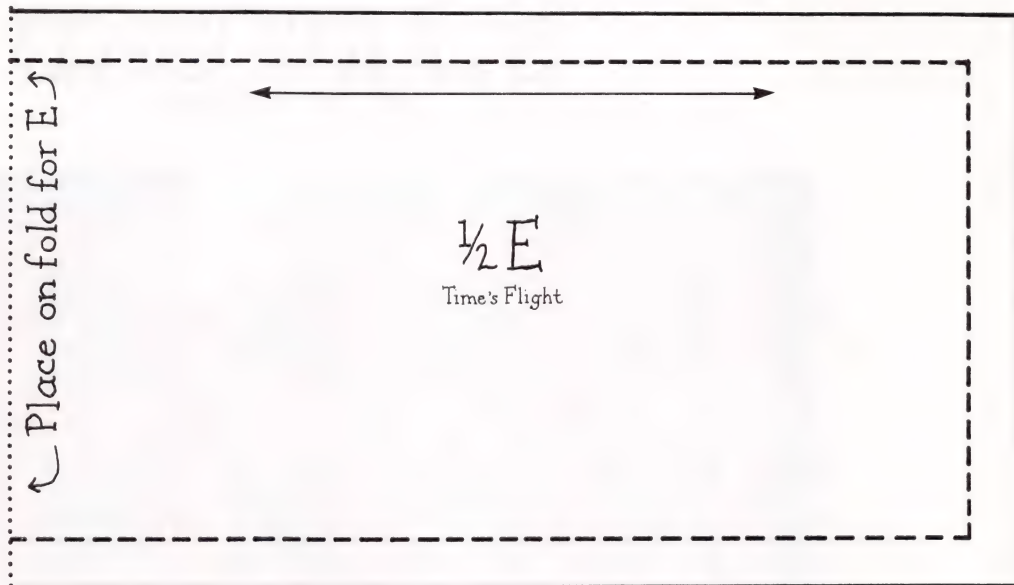
② Referring to color illustration, join three blocks, four medium green D's, and six E's, turning blocks as in the top block row. Repeat to make four rows of this type. Join four blocks, three light green solid D's, and six E's, turning blocks as in the second block row. Repeat to make three rows of this type.

③ Join one rust F and one white F to make a setting square. Repeat to make 36 setting squares. Join seven E's alternately with six setting squares to make a sash row, being careful to turn setting squares as in the first sash row. Repeat to make six sash rows.

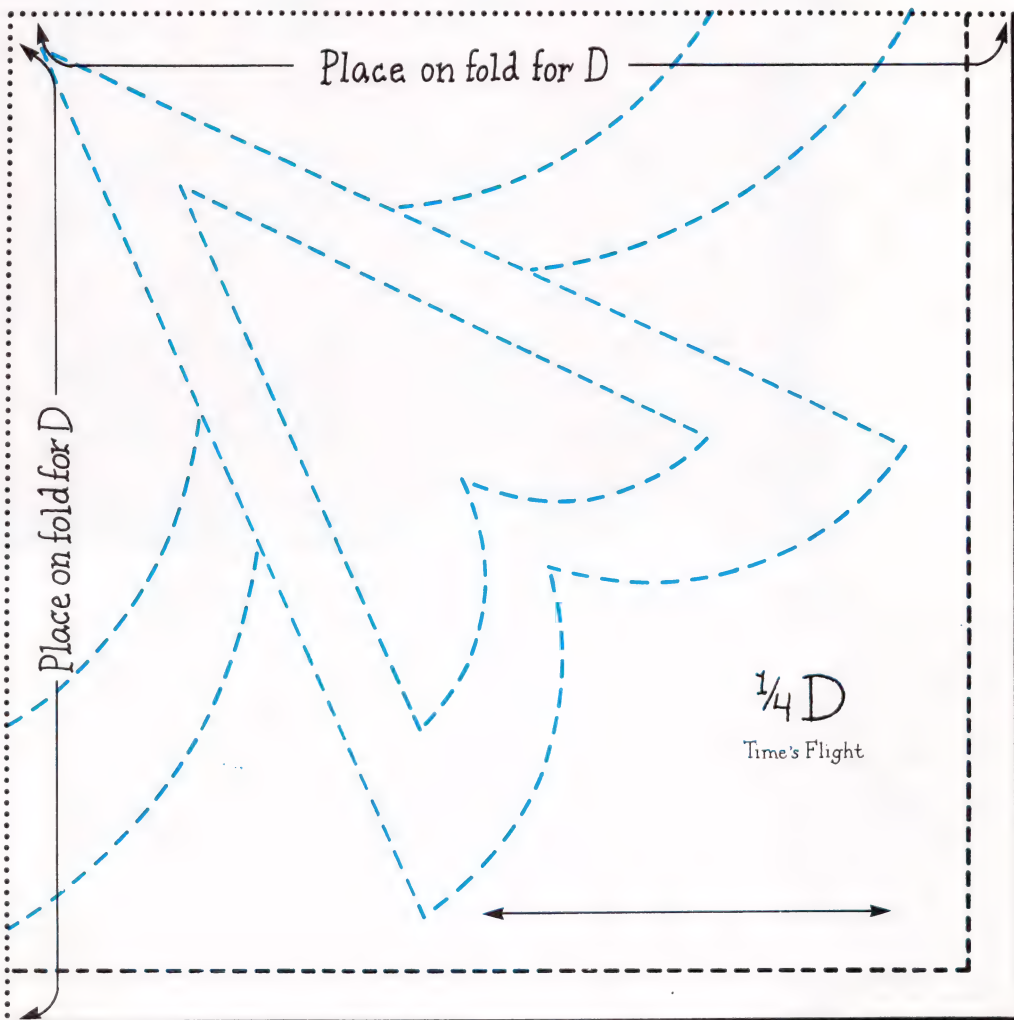
④ Referring to color quilt drawing, join block rows alternately with sash rows. Note that the second, fourth, and sixth sash rows and third, fourth, and seventh block rows are turned.

⑤ Add borders, matching centers. Miter corners, trimming excess from seam allowances.

⑥ Mark quilting motifs given in A, Ar, C, Cr, and D patches. Quilt as marked; outline quilt B, Br, E, and F patches. Quilt  $\frac{1}{4}$ " from border seam lines. Bind in rust to finish.



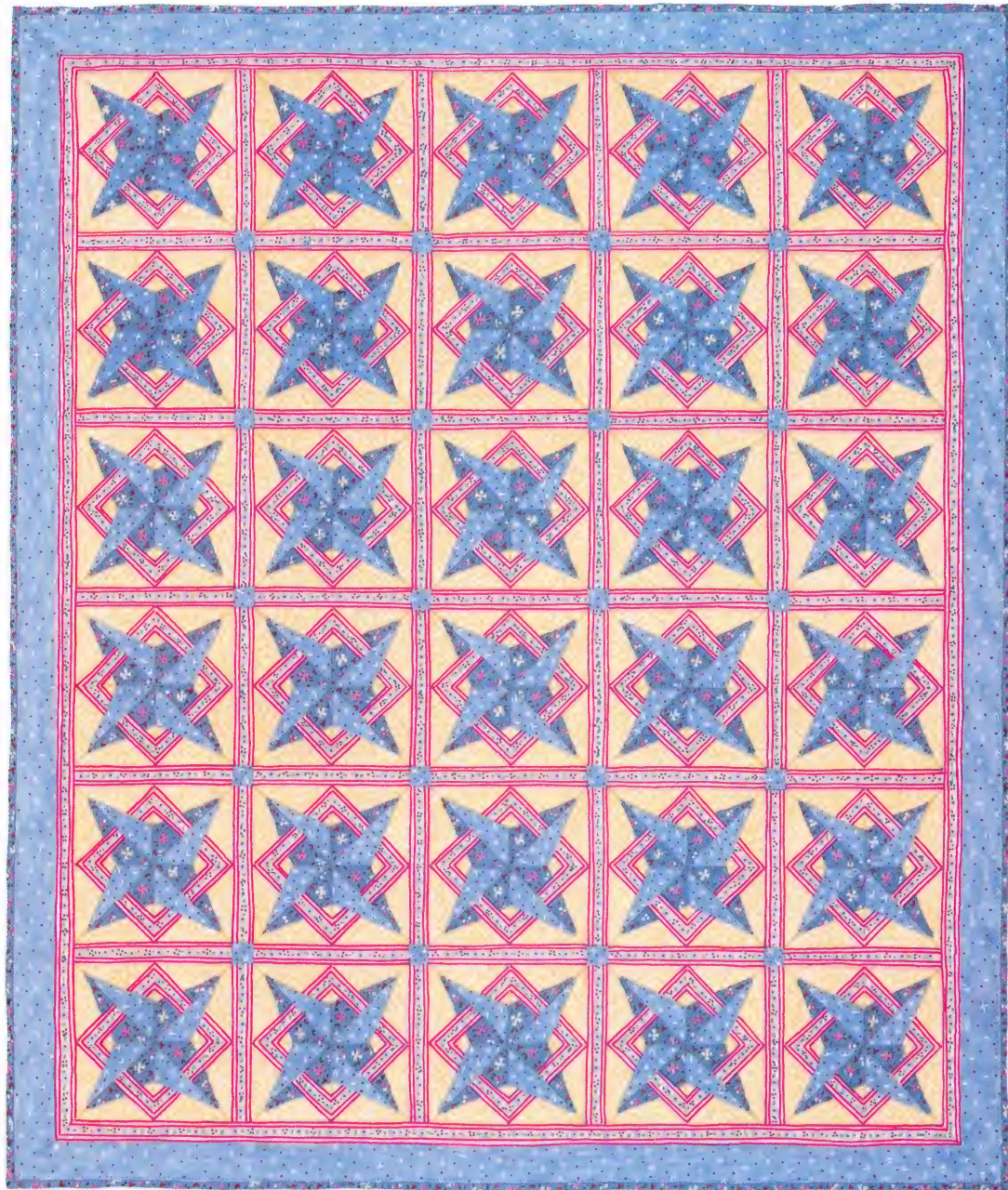
Patterns A, B, C & F are on page 21.



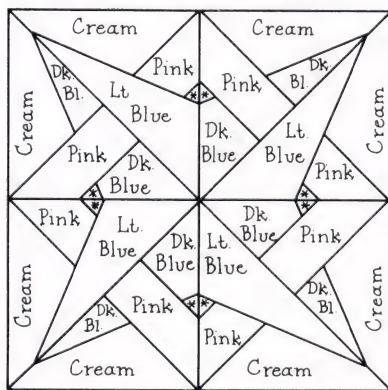


# STARBOUND

WITH LINKED QUILTING

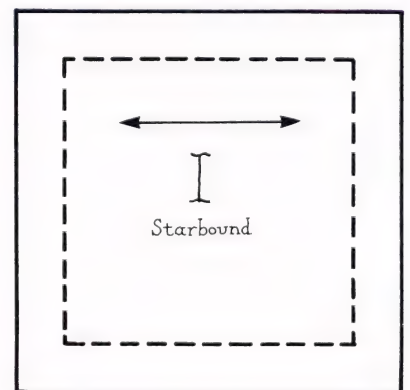
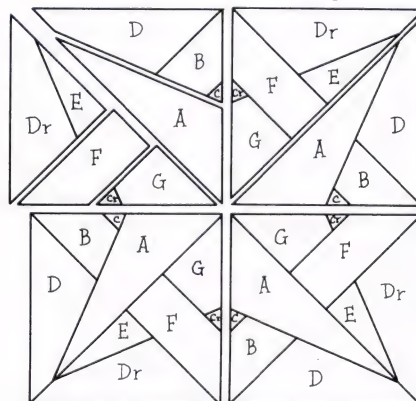


Block



\*Cream

Block Piecing







You will be glory bound when you make this stunning quilt that is less complicated to piece than it looks. The blocks contain only straight-line stitching that a quilter with a little experience can handle. The use of striped fabric enhances the interwoven illusion around the four-pointed stars, and the use of pink, white, and blue makes this a perfect choice for a summer project.

**BLOCK SIZE:** 12"

**QUILT SIZE:** 75" x 88½"

Twin/Double Coverlet

**QUILT REQUIRES:**

30 Blocks set 5 x 6

**EACH BLOCK REQUIRES:**

light blue, 4 A; dark blue, 4 E & 4 G; cream, 4 C, 4 Cr, 4 D & 4 Dr; pink, 4 B & 4 F

**YARDAGE:** (44" fabric)

**Lt. Blue Print** ..... 2⅝ yds.

2 border strips★ 3½" x 91"

2 border strips★ 3½" x 77½"

120 A, 20 I

**Dk. Blue Print** ..... 2 yds.

binding 9¾ yds. x 1½"; 120 E, 120 G

**Cream Print** ..... 3⅞ yds.

120 C, 120 Cr, 120 D, 120 Dr

**Pink Stripe** ..... 2¾ yds.

2 border strips★ 2" x 85"

2 border strips★ 2" x 71½"

120 B, 120 F, 49 H

**Lining** ..... 5¼ yds.

**Batting** ..... 79" x 92½"

**TECHNIQUES:** machine or hand piecing, hand quilting.

★ See the boxed copy on page 4.

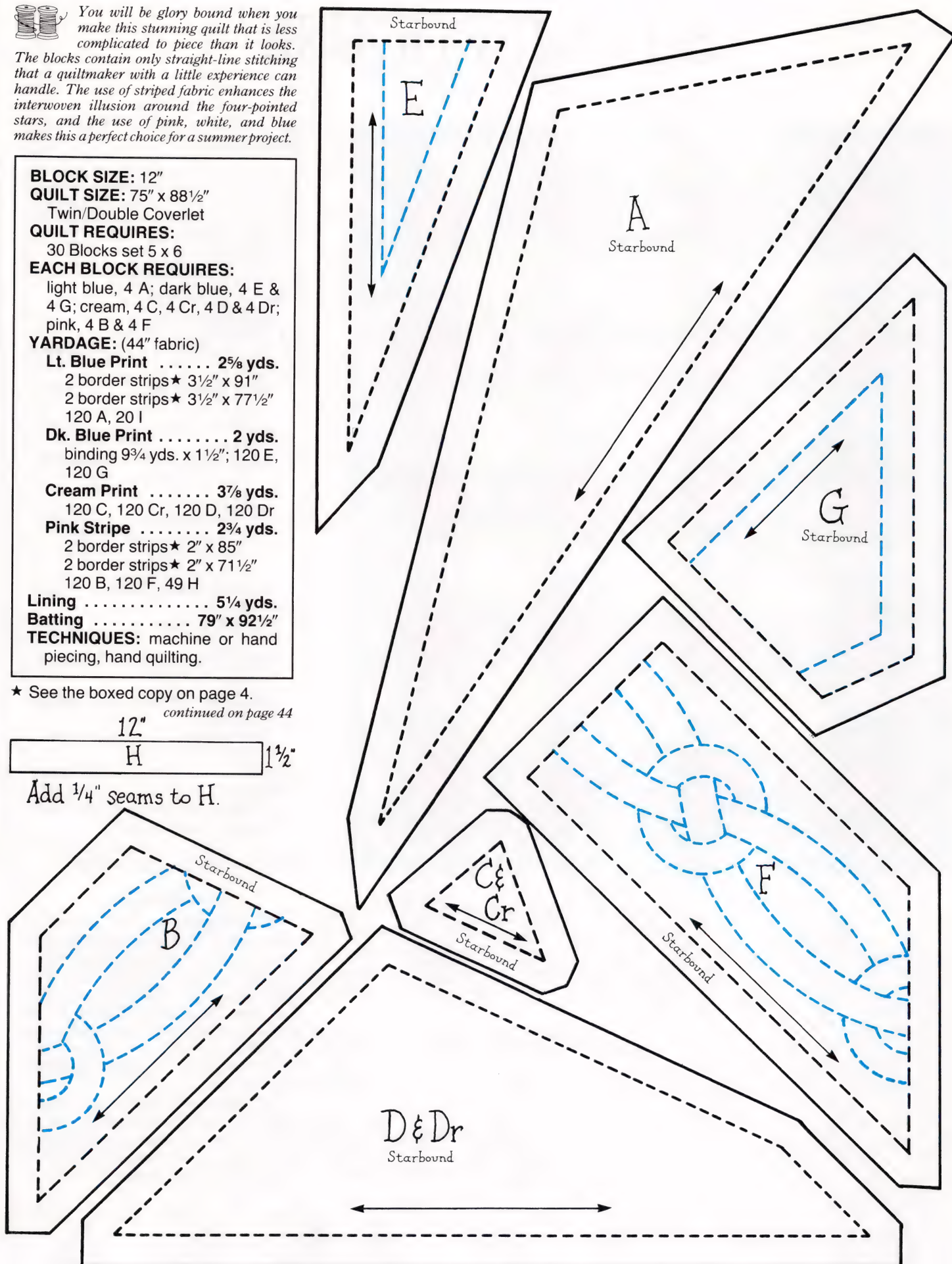
continued on page 44

12"

H

1½"

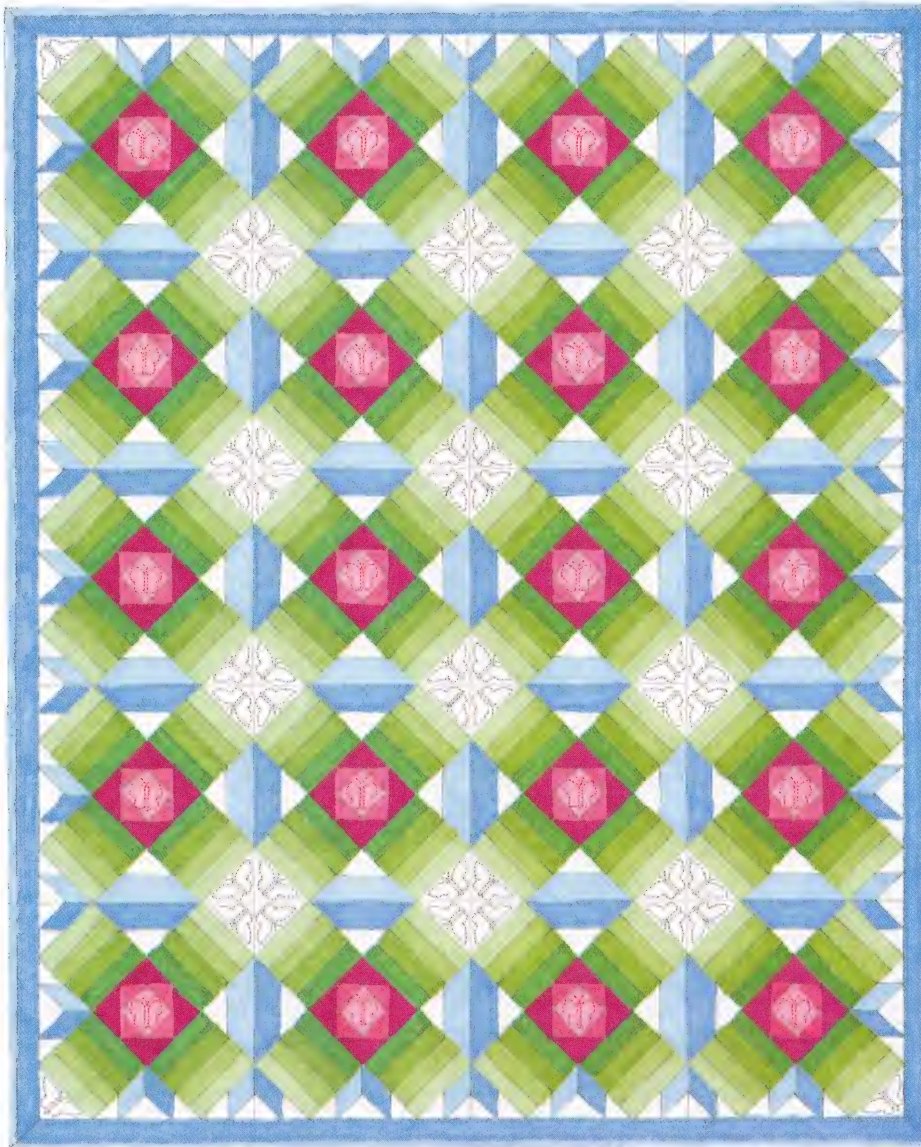
Add ¼" seams to H.





# SUMMERHOUSE

WITH BUTTERFLIES QUILTING



With as simple a structure and as pretty a setting as its name implies, Summerhouse is a breeze to make. Chris Chamberlain wins \$50 for her design, and you can't help but be a winner, too, if you make this quilt with its simple strip piecing.

**BLOCK SIZE:** 17"

**QUILT SIZE:** 71" x 88"

Twin/Double Coverlet

**QUILT REQUIRES:**

20 Blocks set 4 x 5

**YARDAGE:** (44" fabric)

**Lt. Pink Solid** ..... ¼ yd.

20 A

**Med. Pink Solid** ..... ¾ yd.

80 B

**Dk. Pink Solid** ..... ½ yd.

80 C

**Lt. Blue Solid** ..... 1½ yds.

binding 9½ yds. x 1½"; 31 E, 16 F, 16 Fr

**Dk. Blue Solid** ..... 2½ yds.

2 border strips★ 2" x 90½"

2 border strips★ 2" x 73½"

31 E, 16 F, 16 Fr

**Lightest Green Solid** .. ⅞ yd.

80 D

**Lt. Green Solid** ..... ⅞ yd.

80 D

**Med. Green Solid** ..... ⅞ yd.

80 D

**Dk. Green Solid** ..... ⅞ yd.

80 D

**White Solid** ..... 1½ yds.

92 B, 80 C, 52 G

**Lining** ..... 5¼ yds.

**Batting** ..... 75" x 92"

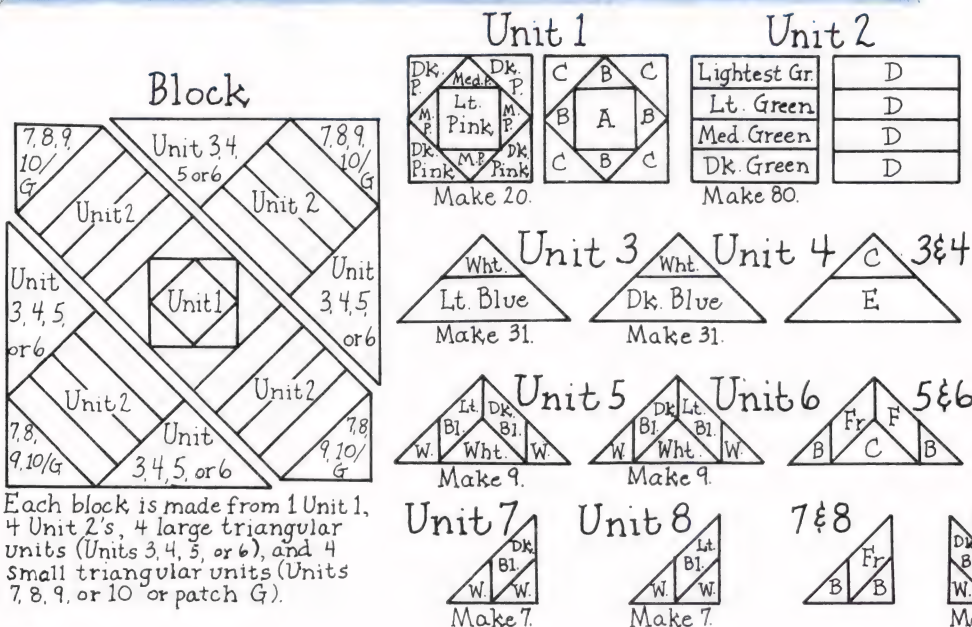
**TECHNIQUES:** machine or hand piecing, hand quilting.

★ See the boxed copy on page 4.

## ASSEMBLY

① Referring to unit diagrams, make units 1-10 in the quantities listed. If you like, the Unit 2's can be made by strip piecing: Cut 20 lengthwise strips 2" x 26" from each of the four green fabrics. Sew four strips together in sequence from lightest to darkest to make a panel 6½" x 26". Cut the panel into four 6½" squares. Repeat to make 80 of these squares.

② Assemble the units and the 52 leftover G's for one block at a time, referring to the color quilt drawing and the block diagram. Be careful to position the light and dark blue E's, F's, and Fr's

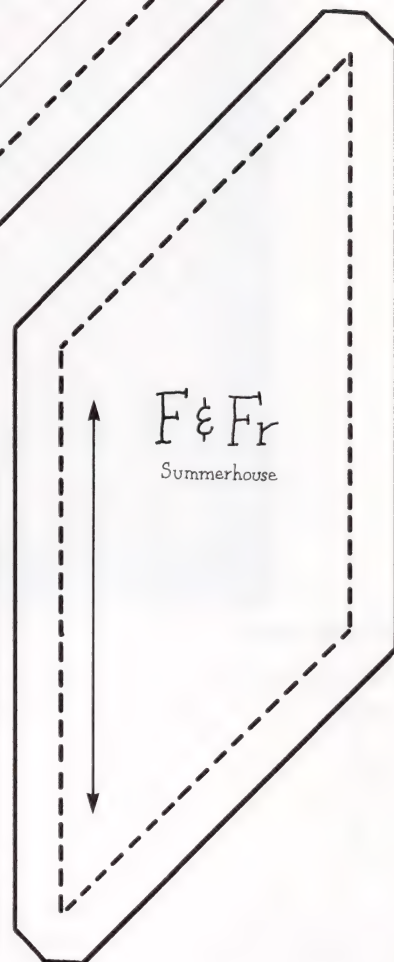
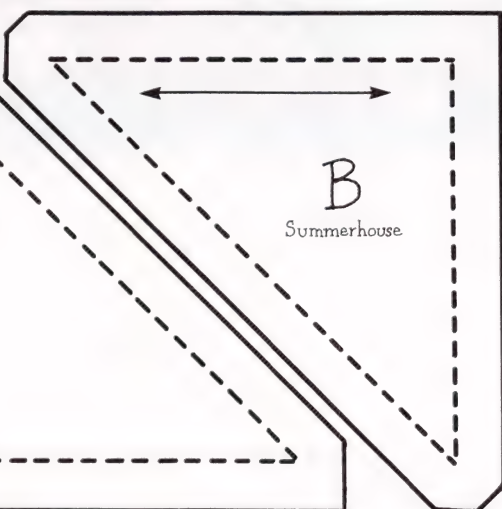
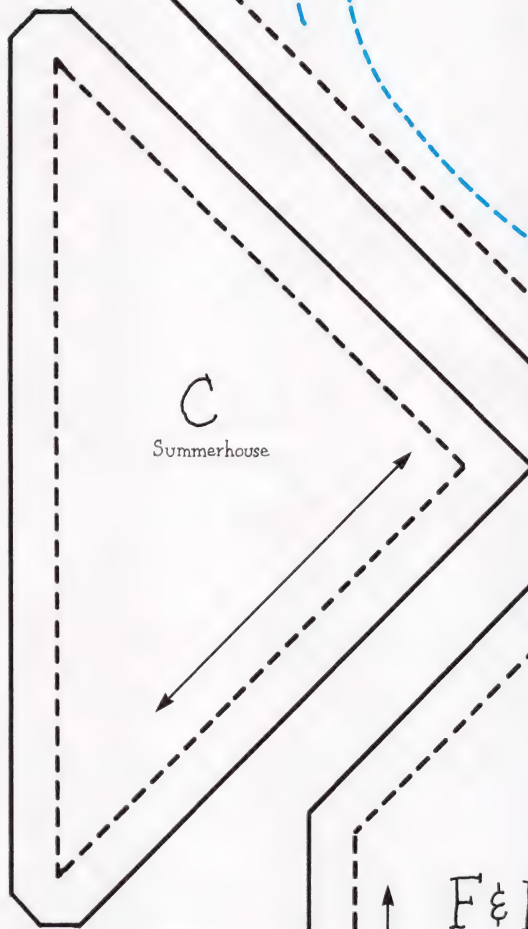
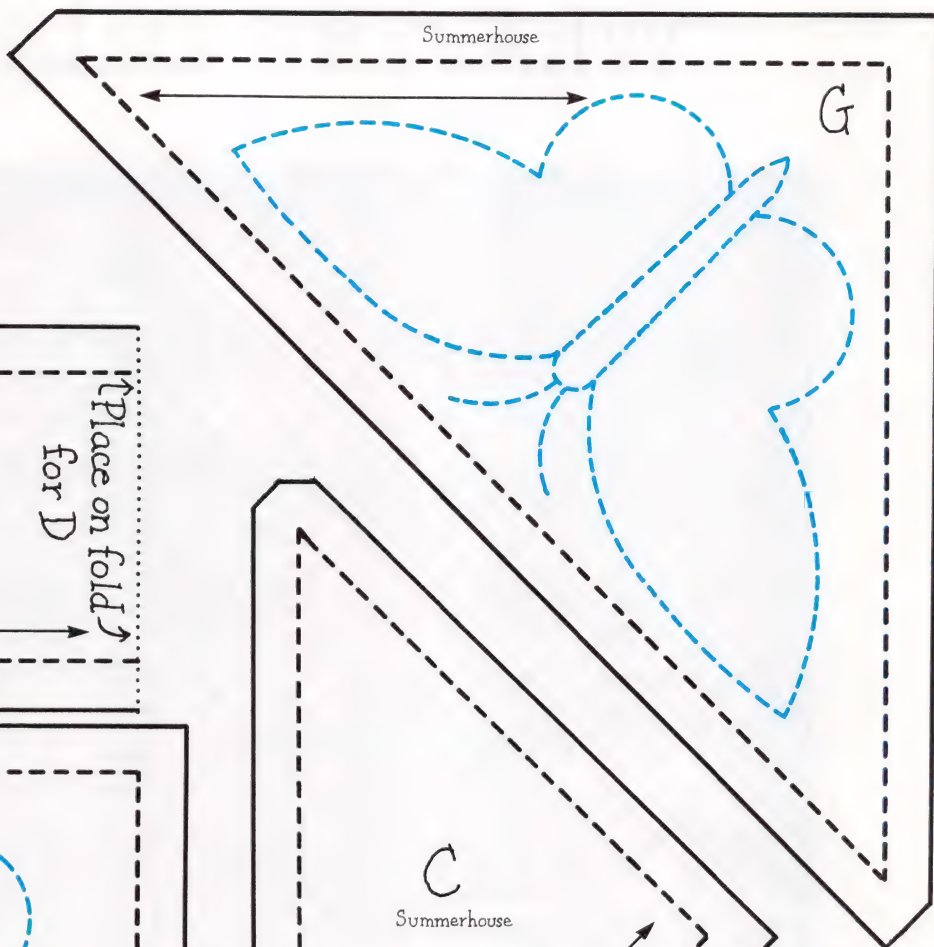
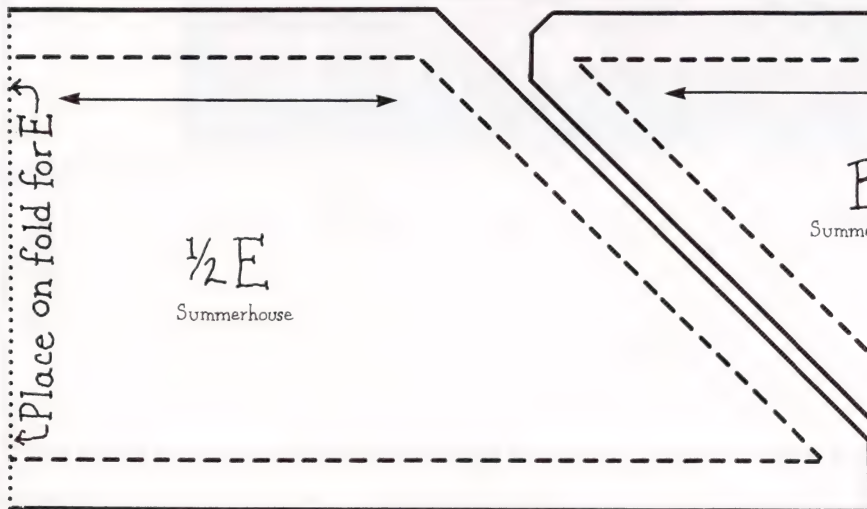
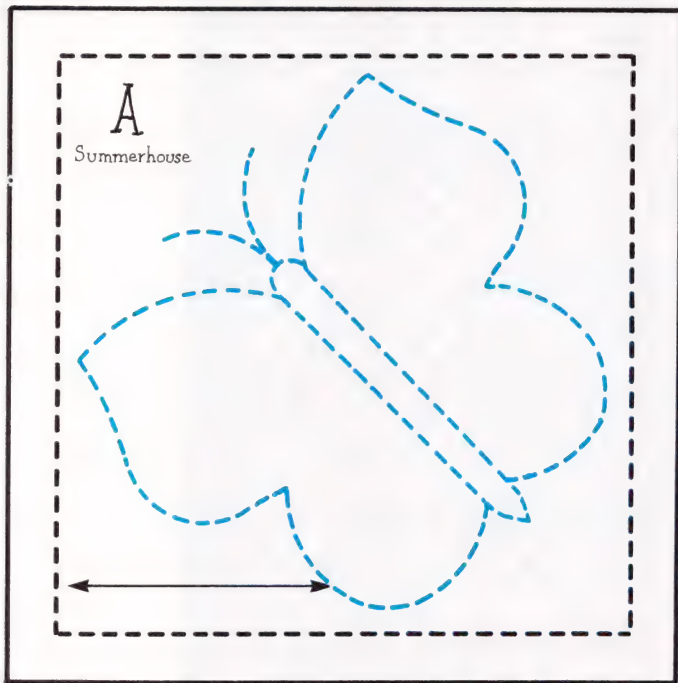
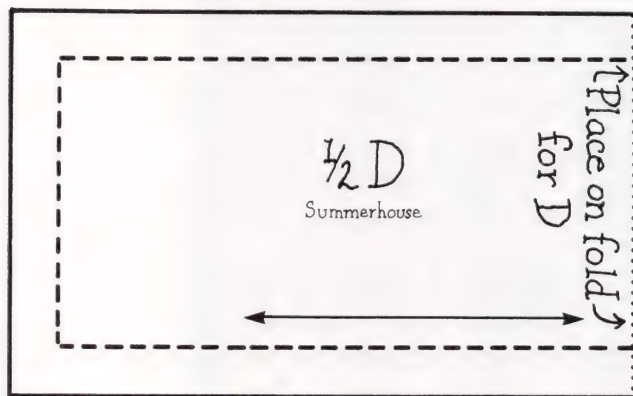




properly. As you complete each block, pin a label to it indicating top edge, row number, and position (left to right) in row.

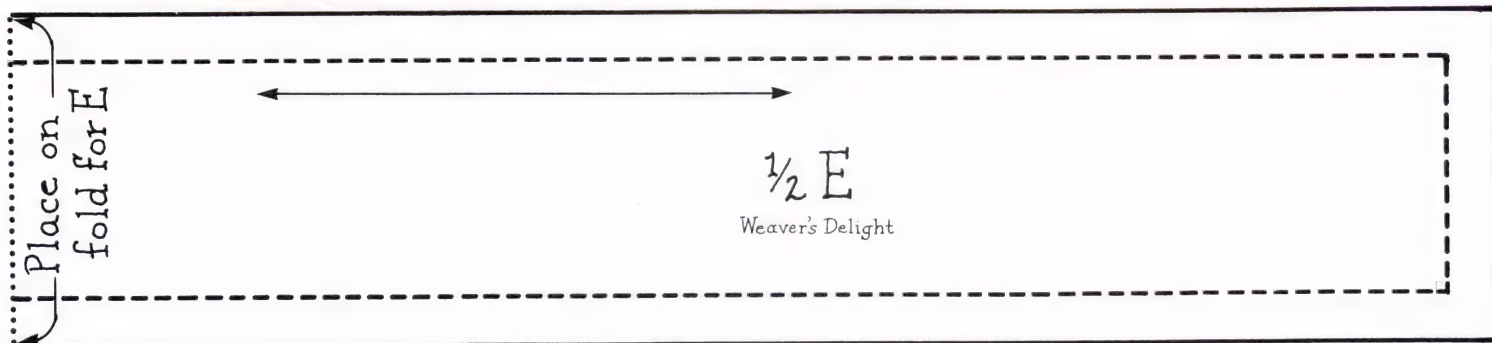
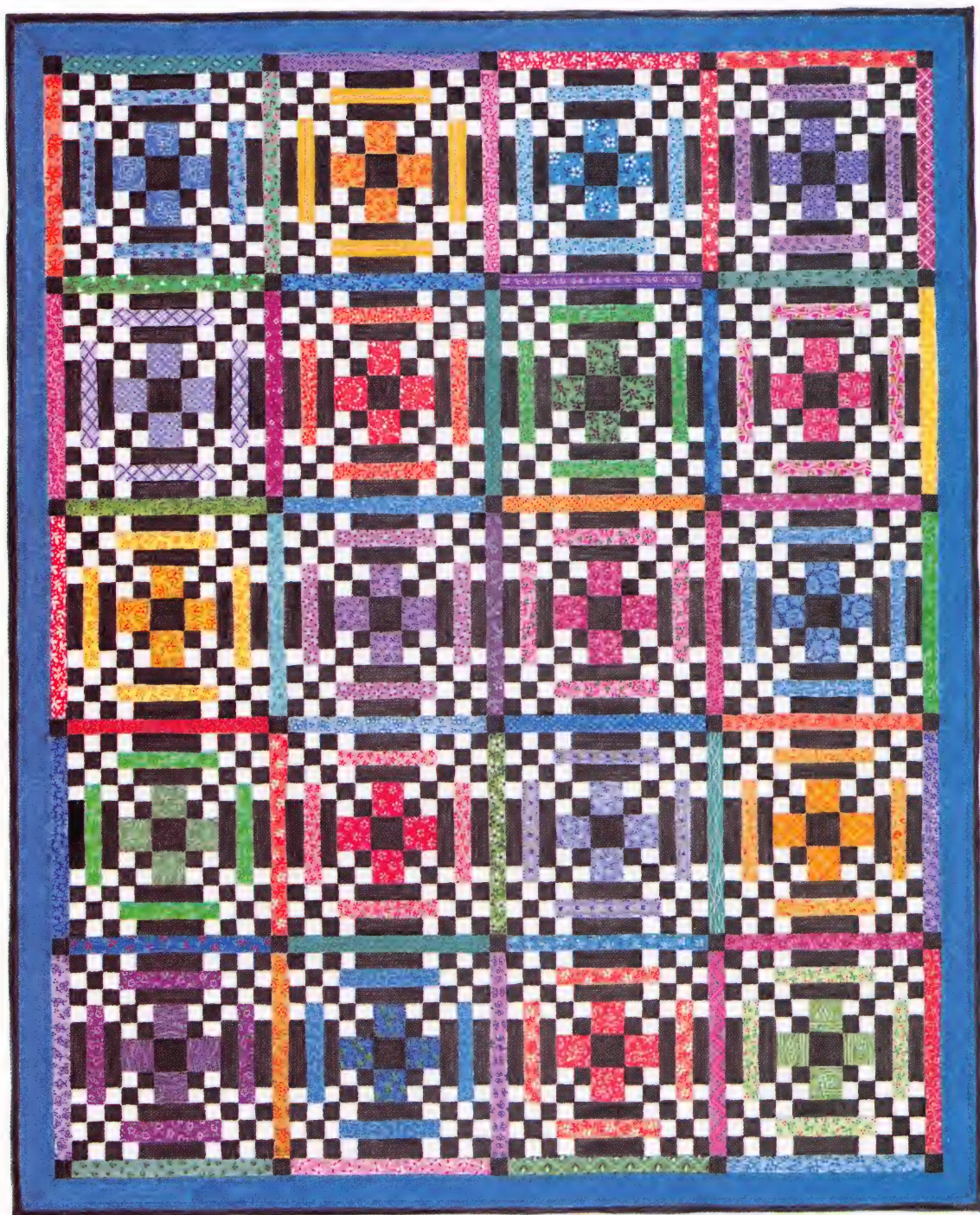
③ Join blocks into rows of four blocks each, and join rows. Be careful to keep all of the blocks turned properly.

④ Mark quilting motifs given in A and G patches. Quilt as marked; outline quilt the remaining patches. Quilt borders with parallel lines or as desired. Bind in light blue to finish.





# WEAVER'S DELIGHT







Patty Minami wins \$50 for her fascinating pattern with the look of an overshoot woven spread. A cinch to rotary cut from your favorite scraps.

# **BLOCK SIZE: 15"**

**QUILT SIZE:** 71¼" x 87½"

Twin/Double Coverlet

## **QUILT REQUIRES:**

20 Blocks set 4 x 5

## **EACH BLOCK REQUIRES:**

white, 40 B; black, 1 A, 28 B & 8 C;

light scrap, 4 D; dark scrap, 4 A

## **YARDAGE:** (44" fabric)

**White Solid** ..... 1¾ yds.

800 B

**Black Solid** ..... 3 yds.

binding 9¾ yds. x 1½"; 20 A,

590 B, 160 C

**Lt. Print Scraps** ..... 1 yd.

80 D

**Dk. Print Scraps** .... 1⅞ yds.

80 A, 49 E

**Blue Solid** ..... 2⅝ yds.

2 border strips★ 3" x 90"

2 border strips★ 3" x 73¾"

**Lining** ..... 5¼ yds.

**Batting** ..... 75" x 92"

**TECHNIQUES:** machine or hand piecing, hand quilting.

## Block

Blk	Wh	Blk	Wh	Black	Wh	Blk	Wh	Blk
Wh	Blk	Wh		Lt. Scrap		Wh	Blk	Wh
Blk	Wh	Blk	Wh	Black	Wh	Blk	Wh	Blk
Wh		Wh	Blk	Wh	Dk.	Wh	Blk	Wh
			Wh	Blk	Scrap	Blk	Wh	
Blk	Lt. Scr	Blk		Dk. Scrap	Black	Dk. Scrap	Blk	Lt. Scr
			Wh	Blk	Dk.	Blk	Wh	
Wh		Wh	Blk	Wh	Scrap	Wh	Blk	Wh
Blk	Wh	Blk	Wh	Black	Wh	Blk	Wh	Blk
Wh	Blk	Wh		Lt. Scrap		Wh	Blk	Wh
Blk	Wh	Blk	Wh	Black	Wh	Blk	Wh	Blk

## Block Piecing

B	B	B	B	C	B	B	B	B
B	B	B		D		B	B	B
B	B	B	B	C	B	B	B	B

B		B	B	B	A	B	B	B
			B	B		B	B	
C	D	C		A	A	A		C
			B	B	A	B	B	
B		B		B	B	B	B	B

B	B	B	B	C	B	B	B	B
B	B	B		D		B	B	B
B	B	B	B	C	B	B	B	B

D  
Weaver's Delight

★ See the boxed copy on page 4.

## ASSEMBLY

① Referring to block drawing and piecing diagram, make 20 blocks. Note that light scrap prints are just a shade lighter than dark scrap prints in each block. Use just one light and one dark scrap fabric in a block, but vary these from block to block. Sashes (E's) are colored randomly.

② Join four blocks alternately with five E's to make a row. Repeat to make five block rows.

③ Join five black B's alternately with four E's to make a row. Repeat to make six sash rows.

④ Join block rows and sash rows, alternating types.

⑤ Add borders, mitering corners and trimming excess from seams.

⑥ Outline quilt all patches. Quilt borders with parallel lines or as desired. Bind in black to finish.

A  
Weaver's Delight

C  
Weaver's Delight

B  
Weaver's Delight



# FOREST FRIENDS

WITH BALLOON QUILTING



## ASSEMBLY

① Make placement pattern for appliques as follows: Fold a 12" square of tracing paper in half along both diagonals. Unfold. Matching centers, position tracing paper over raccoon pattern given, and trace raccoon (with balloons) on right half of paper. Turn the tracing paper over, align centers, and trace a second raccoon (without balloons) to face the first. Turn the paper over again, and mark the side now up "right side." Referring to color quilt drawing, add one loose balloon at the bottom of the block. (Trace one of the bunch of balloons and add the wavy "string" found separately on the pattern page. The balloon should be right of center, and the string should be on the left. The upper right and lower left blocks of the quilt will be made to match the "right side" of the placement pattern. The upper left and lower right blocks will be made to match the reverse side of the placement pattern.

*continued on page 44*



What child wouldn't love heading for quiet-time sessions with this quilt full of animal friends to name and call one's own? Add easy-to-piece corners of scrappy little Bear's Paws to appliqued balloons and masked raccoons for a wall or night-and-naptime quilt that's sure to delight any youngster.

**BLOCK SIZE:** 17"  
**QUILT SIZE:** 40<sup>3</sup>/<sub>4</sub>" x 40<sup>3</sup>/<sub>4</sub>"

Wall/Crib Quilt

### QUILT REQUIRES:

4 Blocks set 2 x 2

**YARDAGE:** (44" fabric)

**Cream Solid** ..... ¾ yd.

4 A

**Scrap Solids** ..... ¼ yd.

16 N

**Lt. Scrap Prints** ..... ¾ yd.

48 O, 80 P

**Dk. Scrap Prints** ..... ½ yd.

16 O, 64 P

**Beige Solid** ..... ⅛ yd.

4 F, 4 Fr, 4 L, 4 Lr

**Brown Solid** ..... ¾ yd.

4 B, 4 Br, 4 D, 4 Dr, 4 E, 4 Er,  
4 G, 4 Gr, 4 H, 4 Hr, 4 I, 4 Ir,  
4 J, 4 Jr, 4 K, 4 Kr

**Black Solid** ..... ⅛ yd.

4 C, 4 Cr, 4 M, 4 Mr, 16 bias  
strips ¾" x 5 ¼"

**Red Print** ..... 1 ¼ yds.

4 border strips★ 3 ⅞" x 43 ¼"

**Blue Solid** ..... ½ yd.

binding 5 ⅞ yds. x 1 ½"

### Embroidery Floss

1 skein black, 1 skein light  
brown, 1 skein white

**Lining** ..... 1 ¼ yds.

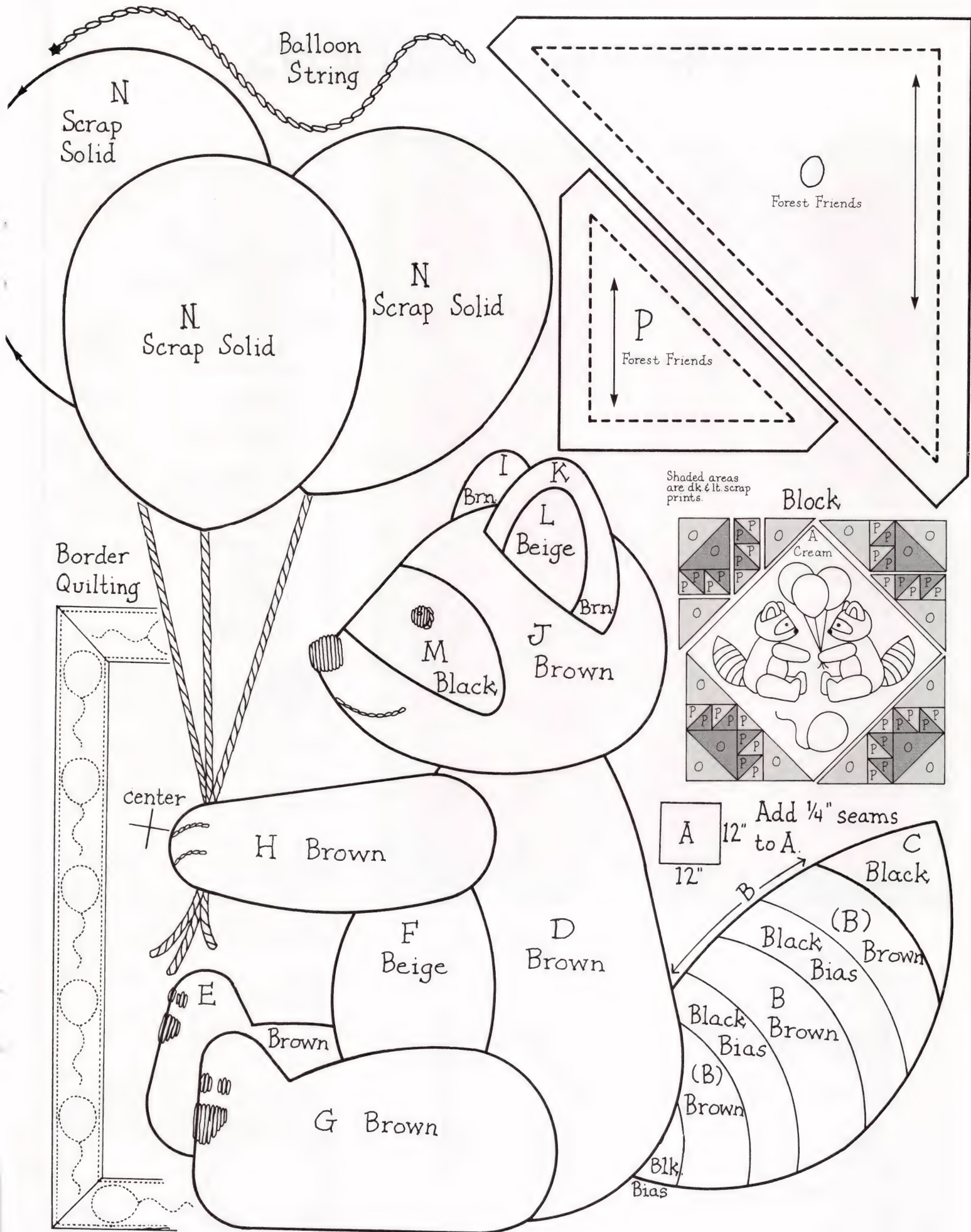
**Batting** ..... 44 ¾" x 44 ¾"

### TECHNIQUES:

machine or hand  
piecing, hand quilting, hand  
applique, embroidery (outline  
stitch, satin stitch, french knots).

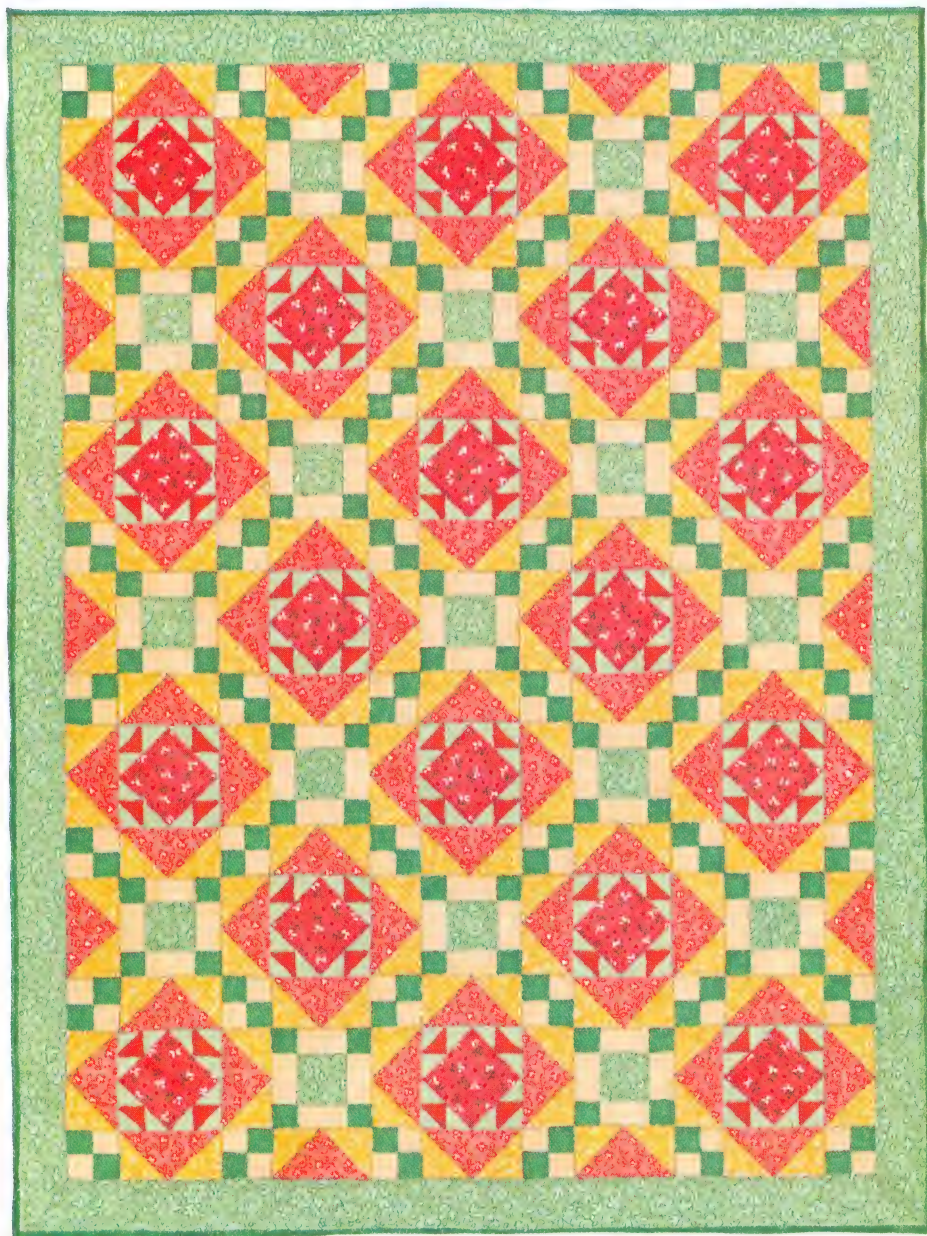
★ See the boxed copy on page 4.








# FORMAL GARDENS



 This easily mastered design hints at dignified beds of peachy blossoms. The quilt has a strong diagonal movement, but the blocks are simply set straight in wide and narrow horizontal rows.

**QUILT SIZE:** 72" x 96"

Twin/Double Coverlet

**QUILT REQUIRES:**

12 X Blocks, 17 Y Blocks,  
6 Z Blocks

**YARDAGE:** (44" fabric)

**Lt. Peach Print** ..... 1<sup>5</sup>/<sub>8</sub> yds.  
82 C

**Dk. Peach Print** ..... 5/8 yd.  
18 A

**Rust Solid** ..... 3/8 yd.  
72 B

**Lt. Green Solid** ..... 3/4 yd.  
216 B

**Med. Green Print** ... 2<sup>7</sup>/<sub>8</sub> yds.  
2 border strips★ 4<sup>1</sup>/<sub>2</sub>" x 98<sup>1</sup>/<sub>2</sub>"  
2 border strips★ 4<sup>1</sup>/<sub>2</sub>" x 74<sup>1</sup>/<sub>2</sub>"  
17 F

**Dk. Green Solid** .... 1<sup>1</sup>/<sub>2</sub> yds.  
binding 10<sup>1</sup>/<sub>4</sub> yds. x 1<sup>1</sup>/<sub>2</sub>";  
164 E

**Lt. Gold Solid** ..... 1<sup>1</sup>/<sub>4</sub> yds.  
96 E, 68 G

**Dk. Gold Print** ..... 1<sup>5</sup>/<sub>8</sub> yds.  
164 D

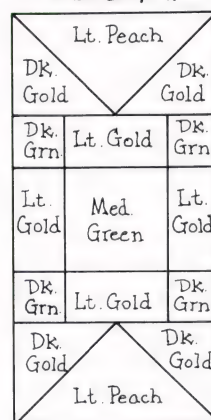
**Lining** ..... 5<sup>3</sup>/<sub>4</sub> yds.

**Batting** ..... 76" x 100"

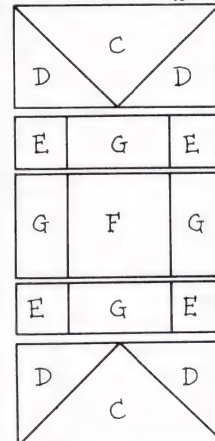
**TECHNIQUES:** machine or hand piecing, hand quilting.

★ See the boxed copy on page 4. ➤

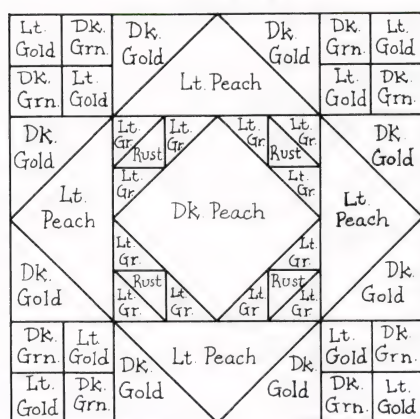
Block Y



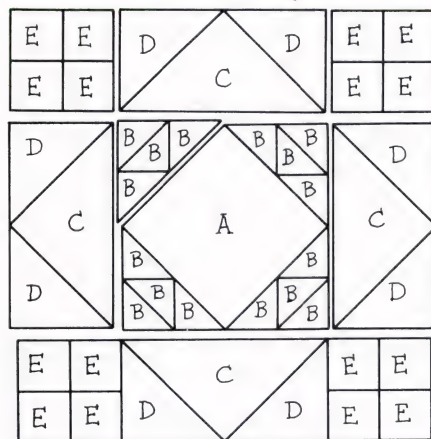
Y Piecing



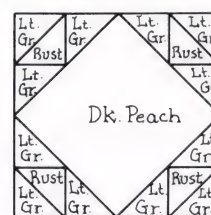
Block X



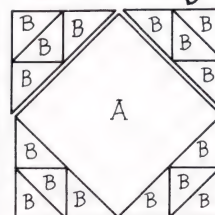
X Piecing



Block Z



Z Piecing





## ASSEMBLY

① Referring to block drawings and piecing diagrams, make 12 X blocks, 17 Y blocks, and 6 Z blocks.

② Make a wide row by joining three X blocks alternately with two Y blocks that are in the position shown in the block diagram. Make four rows of this type.

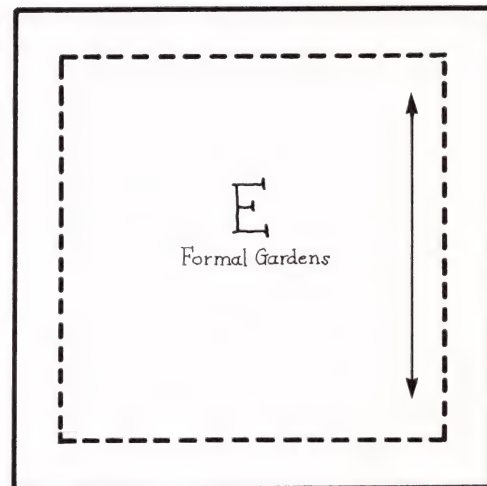
③ Make a narrow row by joining three Y blocks (turned sideways) alter-

nately with two Z blocks. Make three rows of this type.

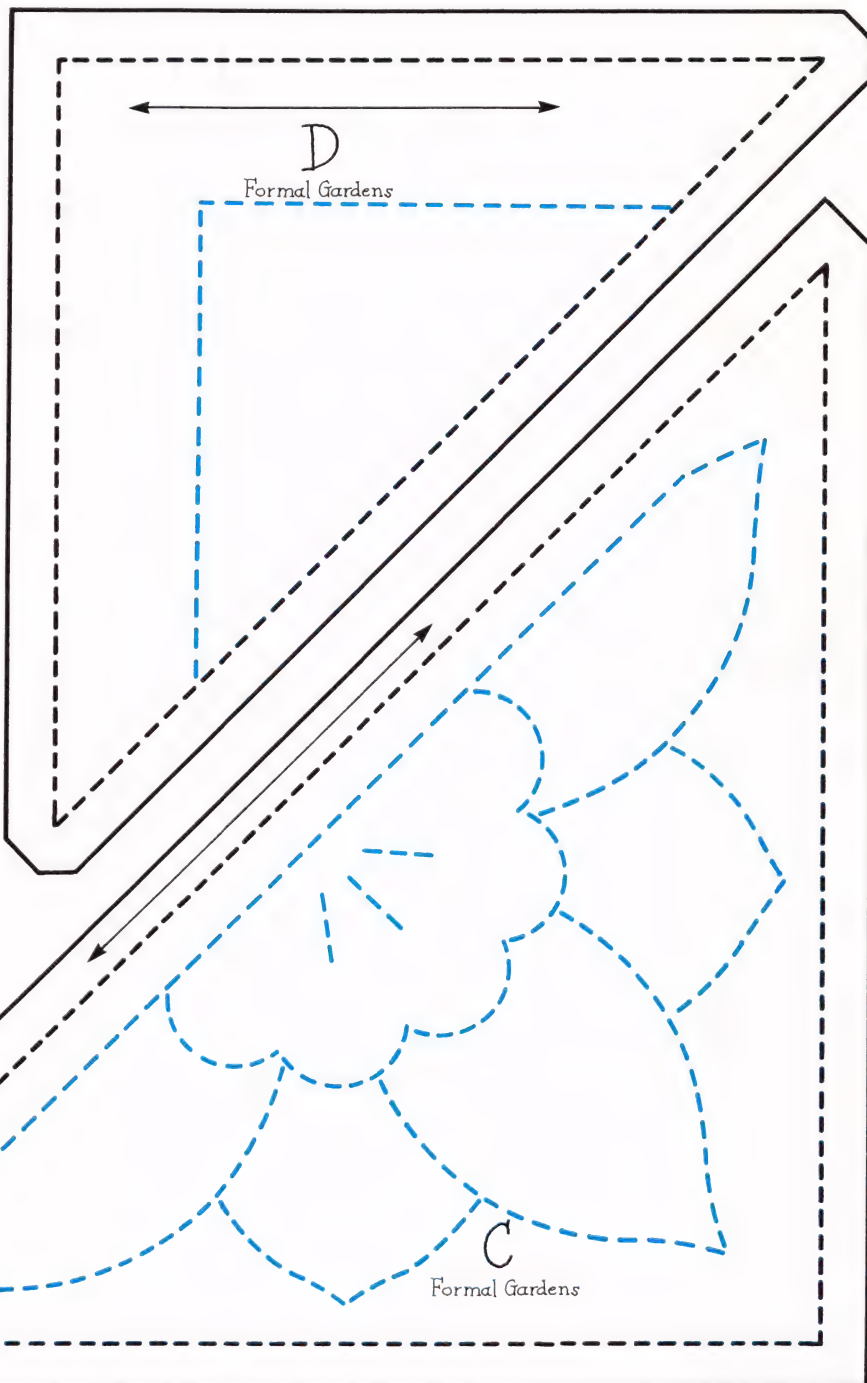
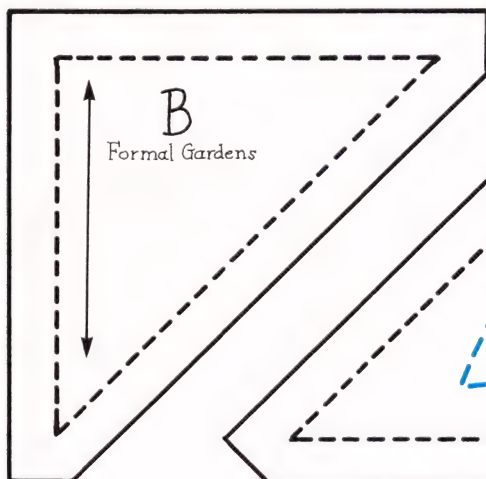
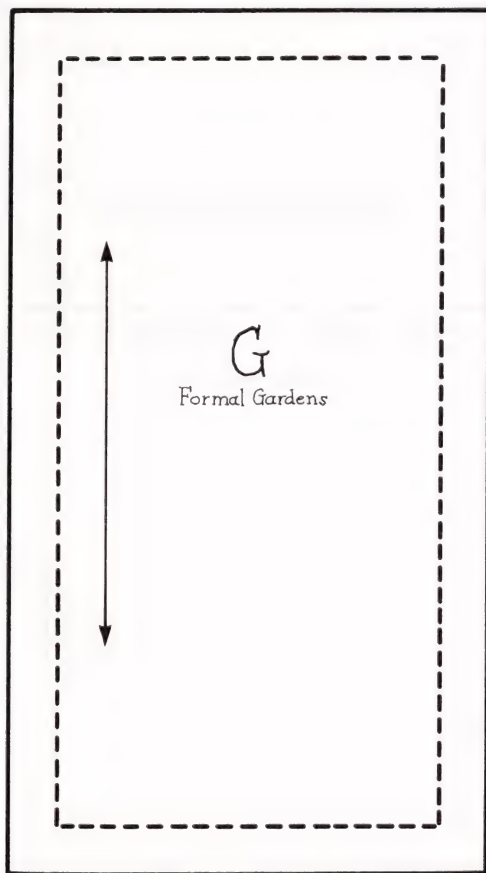
④ Join rows, alternating types.

⑤ Add borders, mitering corners and trimming excess from seams.

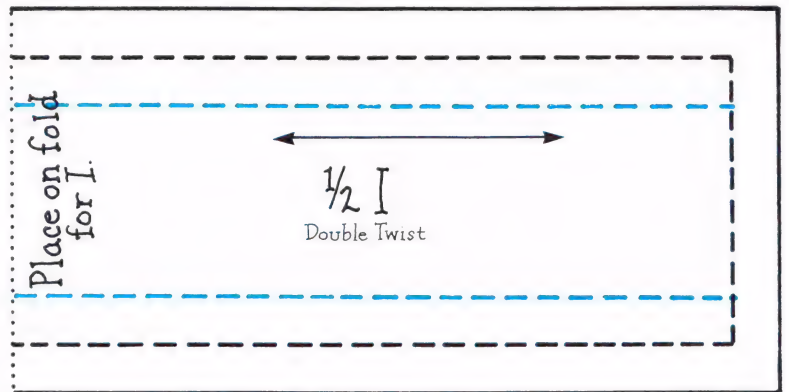
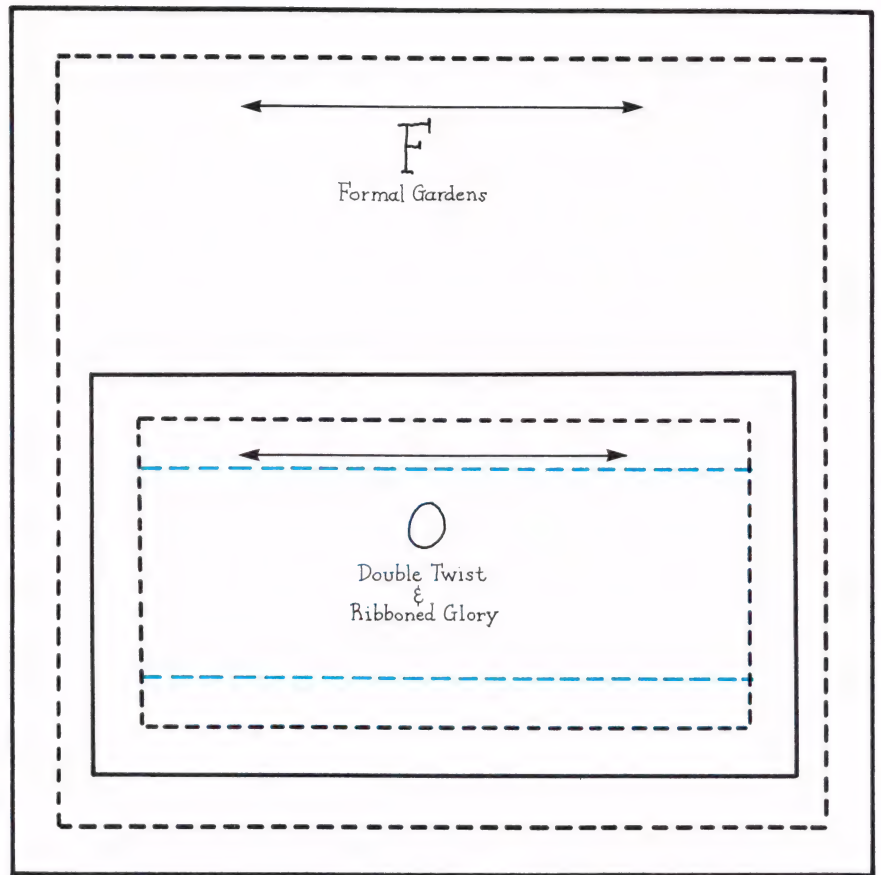
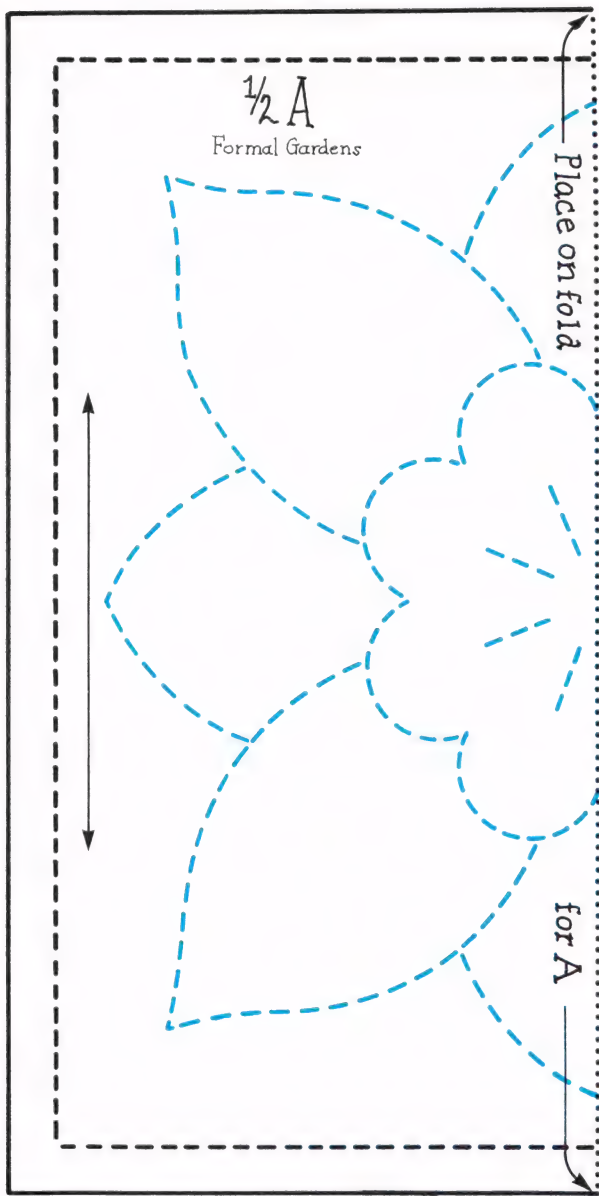
⑥ Mark quilting motifs given in A and C patches. Quilt as marked; quilt D patches as indicated on full-size pattern pieces, marking lines with masking tape; outline quilt the remaining patches. Quilt borders as desired. Bind in dark green to finish.



Patterns A & F are on page 34.

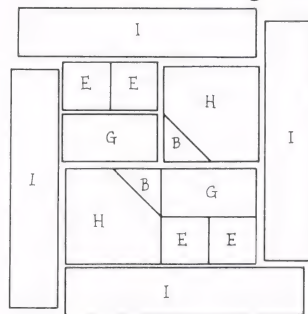
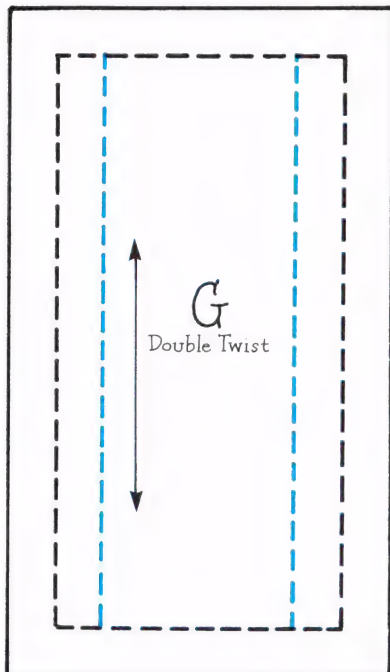




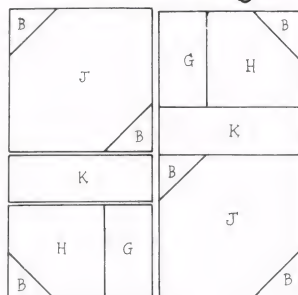


## Double Twist Figures

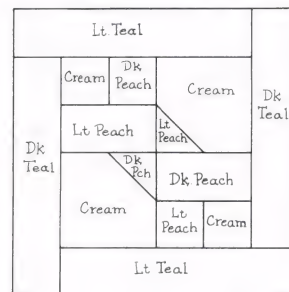
## W&X Piecing



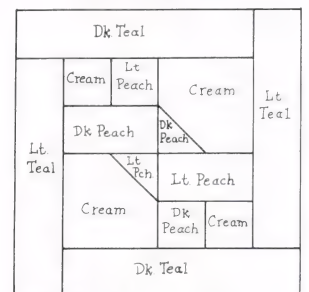
## Y&Z Piecing



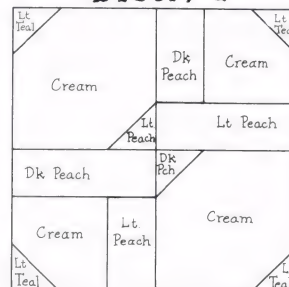
## Block W



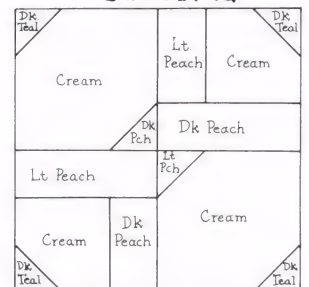
## Block X



## Block Y



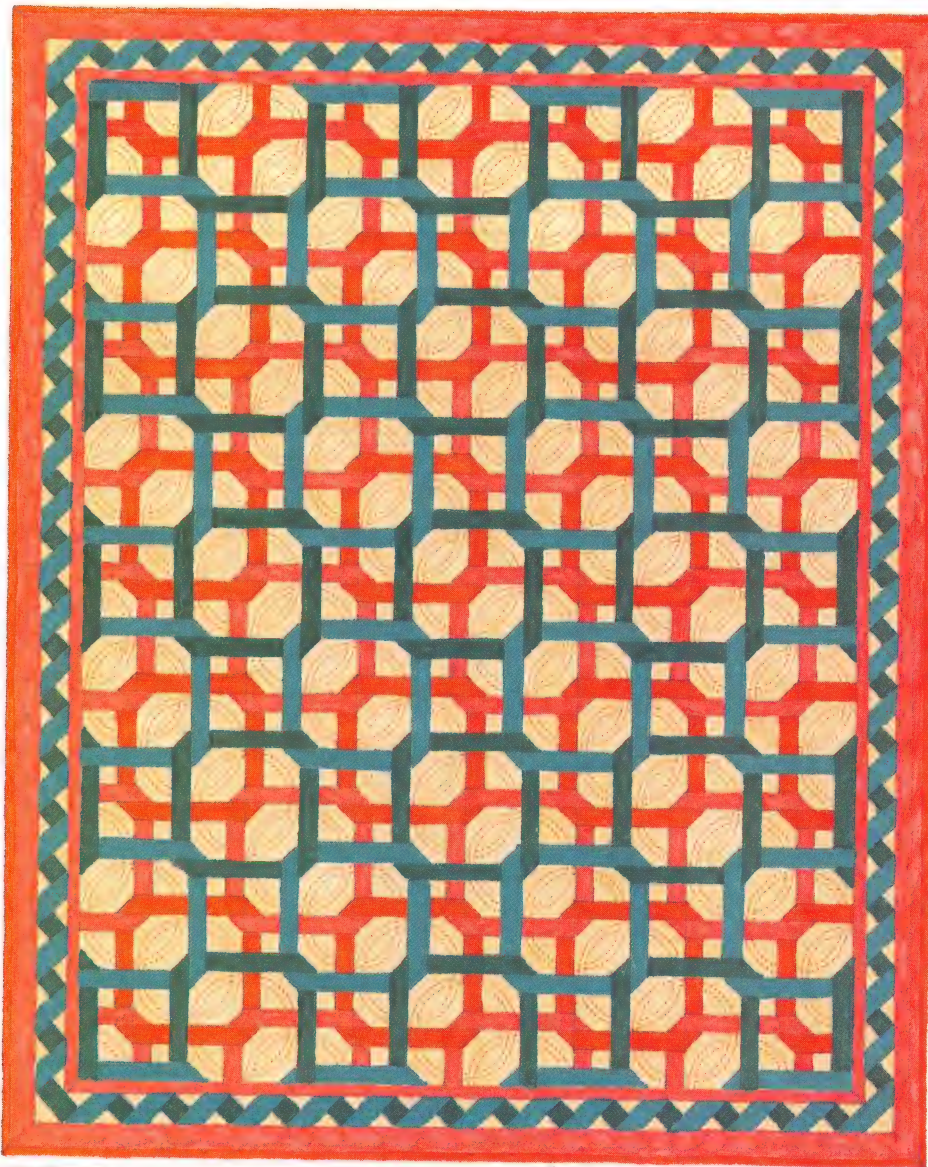
## Block Z





# DOUBLE TWIST

WITH MAGIC RINGS QUILTING



**BLOCK SIZE:** 9"  
**QUILT SIZE:** 74¼" x 92¼"  
 Twin/Double Coverlet

**QUILT REQUIRES:**  
 20 W blocks, 12 X Blocks,  
 15 Y Blocks, 16 Z Blocks

**YARDAGE:** (44" fabric)

**Cream** ..... 3 yds.

64 E, 126 H, 62 J, 132 N, 4 P

**Lt. Peach** ..... 2¾ yds.

2 border strips★ 2¾" x 94¾"

2 border strips★ 2¾" x 76¾"

2 border strips☆ 1⅝" x 83¾"

2 border strips☆ 1⅝" x 65¾"

63 B, 32 E, 63 G, 31 K

**Dk. Peach** ..... 1½ yds.

binding 9¾ yds. x 1½"; 63 B,

32 E, 63 G, 31 K

**Lt. Teal** ..... 1⅝ yds.

60 B, 64 I, 36 L, 28 Lr, 2 Q

**Dk. Teal** ..... 1¼ yds.

64 B, 64 I, 64 M, 2 O

**Lining** ..... 5½ yds.

**Batting** ..... 78" x 96"

**TECHNIQUES:** machine or hand  
 piecing, hand quilting.

★/☆ See the boxed copy on page 4.

## ASSEMBLY

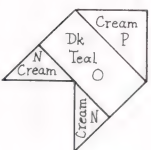
① Referring to block drawings  
 and diagrams on page 34, make 20 W

*continued on page 45*

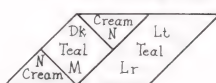


This intriguing graphic with remarkable color and design balance is sure to please anyone with contemporary tastes. The illusion of interlocked rings engages the eye in a never-ending game with its maze of mirrored images. And best of all, it's easy to piece.

### Unit 1



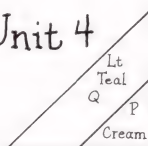
### Unit 2



### Unit 3

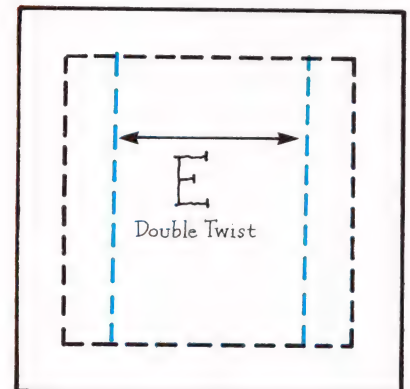


### Unit 4

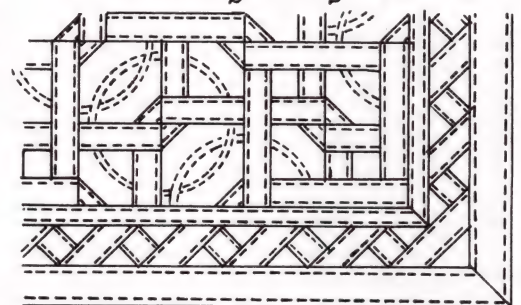


## Quilt Diagram

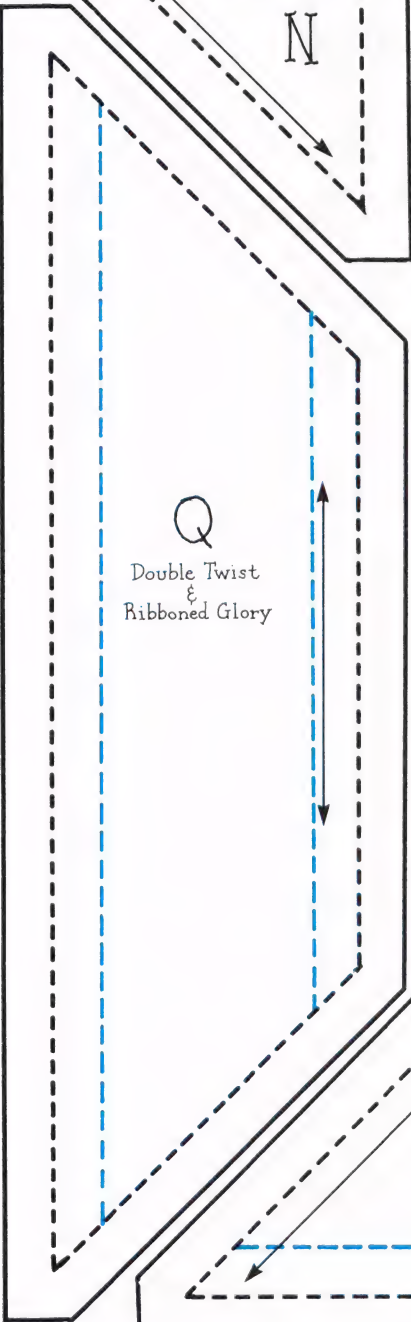
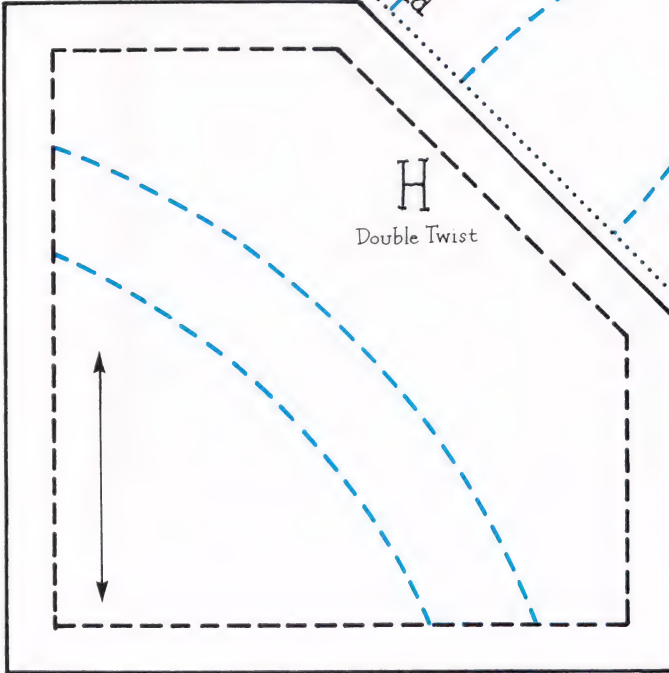
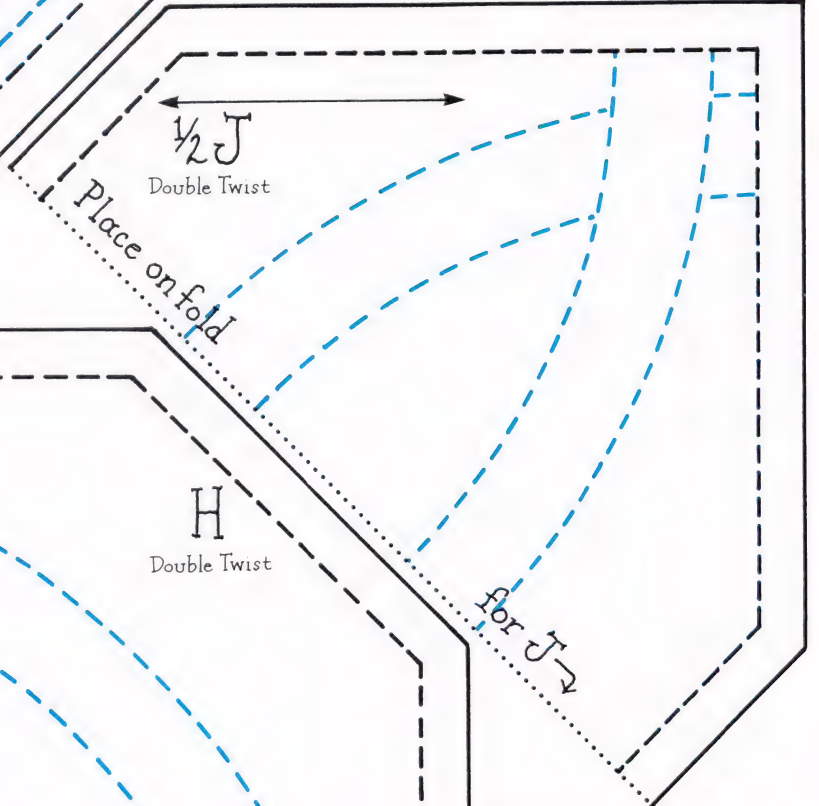
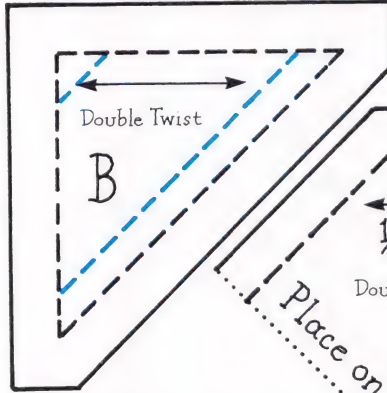
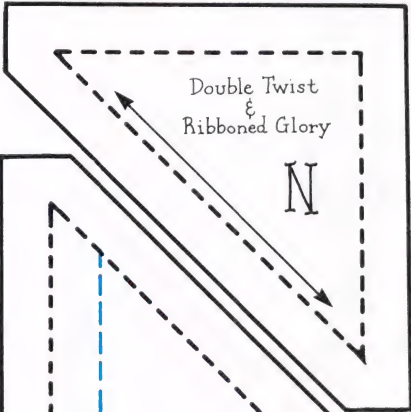
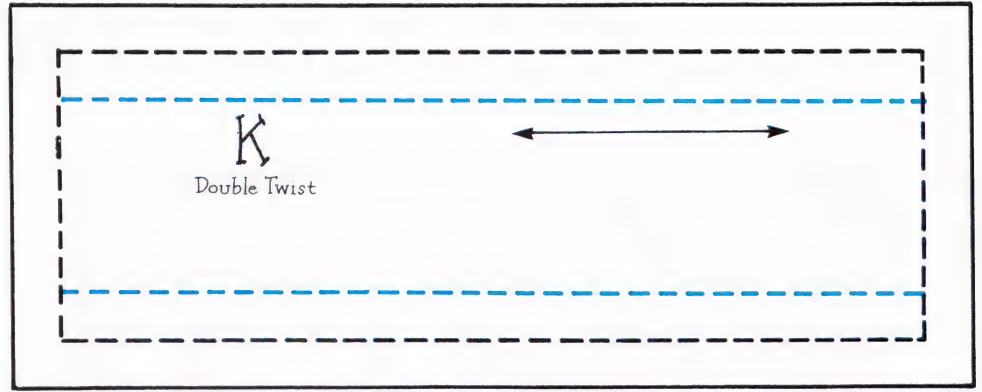
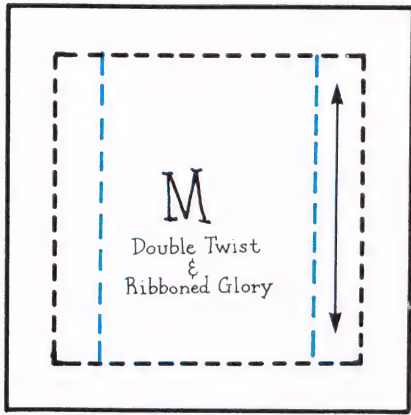
W	Y	W	Y	W	Y	W
Z	X	Z	X	Z	X	Z
W	Y	W	Y	W	Y	W
Z	X	Z	X	Z	X	Z
W	Y	W	Y	W	Y	W
Z	X	Z	X	Z	X	Z
W	Y	W	Y	W	Y	W
Z	X	Z	X	Z	X	Z
W	Y	W	Y	W	Y	W
Z	X	Z	X	Z	X	Z
W	Y	W	Y	W	Y	W
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Z	X	Z	X	Z	X	Z



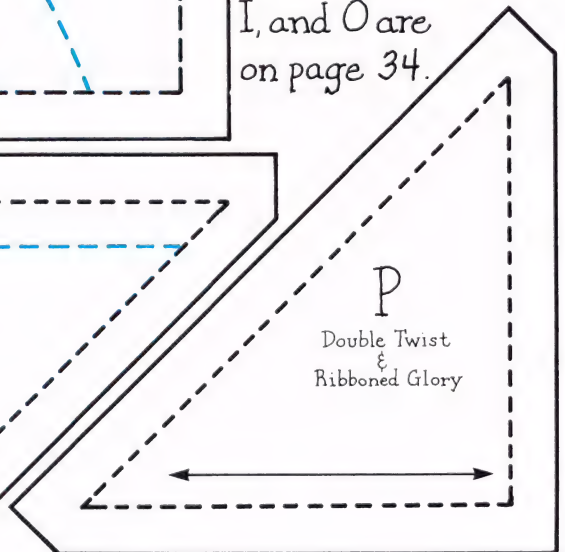
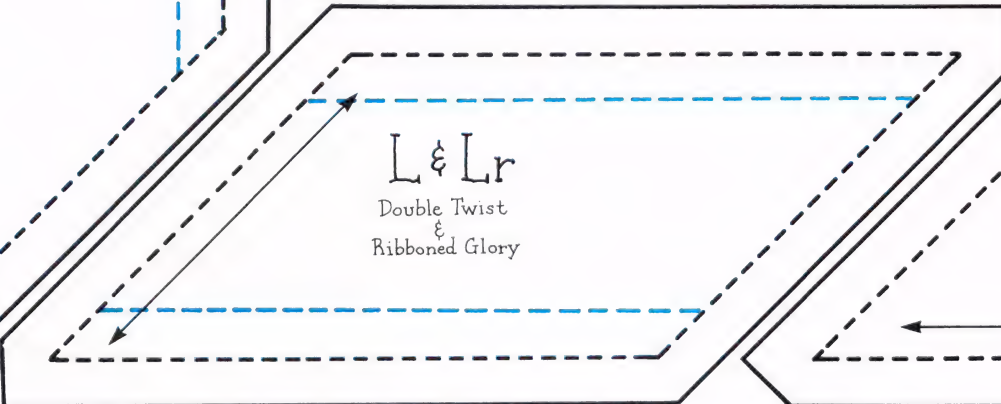
## Quilting Diagram







Patterns G,  
I, and O are  
on page 34.





# RIBBONED GLORY



**BLOCK SIZE:** 15<sup>3</sup>/<sub>4</sub>"  
**QUILT SIZE:** 42<sup>1</sup>/<sub>2</sub>" x 42<sup>1</sup>/<sub>2</sub>"

Wall Quilt

**QUILT REQUIRES:**

4 Blocks set 2 x 2

**YARDAGE:** (44" fabric)

**Lt. Blue Print** ..... 1/8 yd.  
 25 M

**Med. Blue Print** .... 1<sup>3</sup>/<sub>8</sub> yds.  
 4 border strips★ 3<sup>5</sup>/<sub>8</sub>" x 45"  
 16 L, 32 Lr, 8 Q

**Dk. Blue Print** ..... 5/8 yd.  
 binding 5<sup>1</sup>/<sub>4</sub> yds. x 1<sup>1</sup>/<sub>2</sub>"; 16 L,  
 32 M, 8 O

**White Solid** ..... 5/8 yd.  
 112 N, 16 P, 16 R

**Lt. Gold Print** ..... 1/2 yd.  
 12 U

**Dk. Gold Print** ..... 3/8 yd.  
 8 S, 8 T

**Lining** ..... 2<sup>3</sup>/<sub>4</sub> yds.

**Batting** ..... 46<sup>1</sup>/<sub>2</sub>" x 46<sup>1</sup>/<sub>2</sub>"

**TECHNIQUES:** machine or hand  
 piecing, hand quilting.

★ See the boxed copy on page 4.

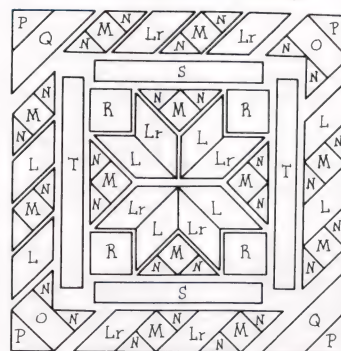
continued on page 44



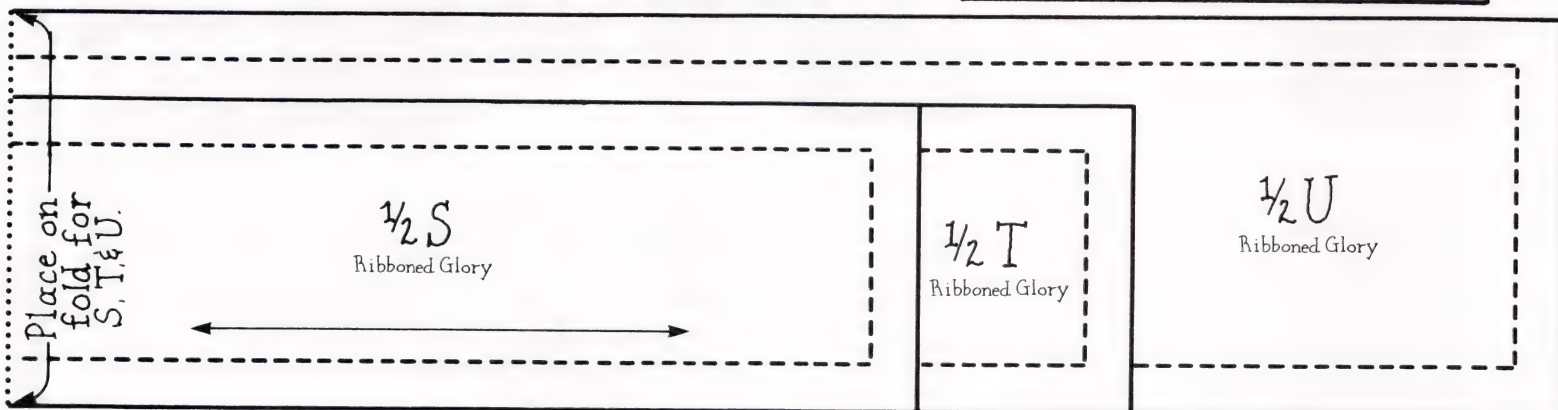
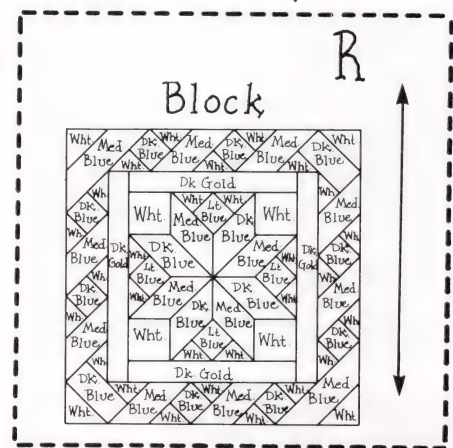
The rhythmic border in Double Twist on page 35 was spun off to give cadence and sparkle to a traditional star design. Now, gloriously beribboned, the star shines like never before. Make it shine on your wall.

Patterns L, M, N, P & Q are on page 36. O is on page 34.

## Block Piecing



## Ribboned Glory



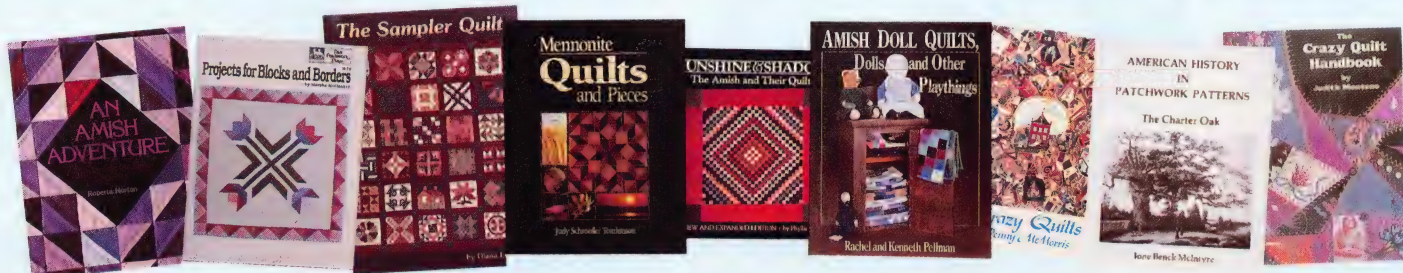


# RECOMMENDED



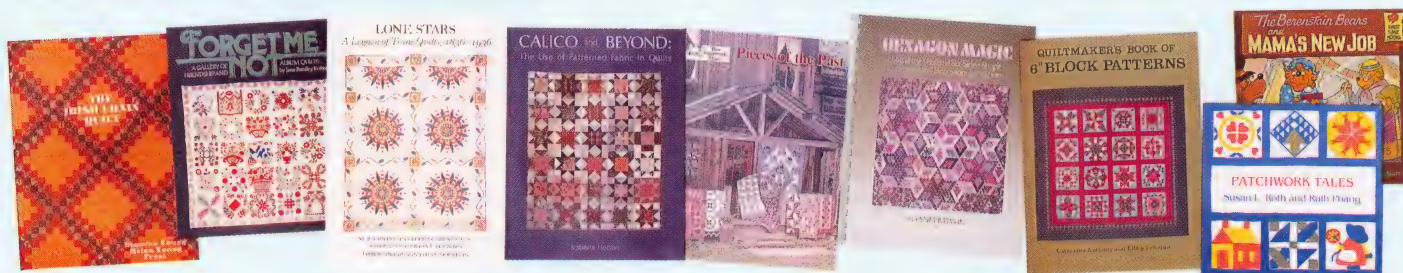
- **REMEMBER ME: Women & Their Friendship Quilts** by Linda Lipsett. An exceptionally fine book. Over 90 color photos. Diaries, letters, old photos, etc., define 19th-century friendship quilts, how and why they were made. It recreates the lives of eight women who made them. 136 pgs. Hardcover \$29.95; soft-cover \$19.95 (\$1.75)
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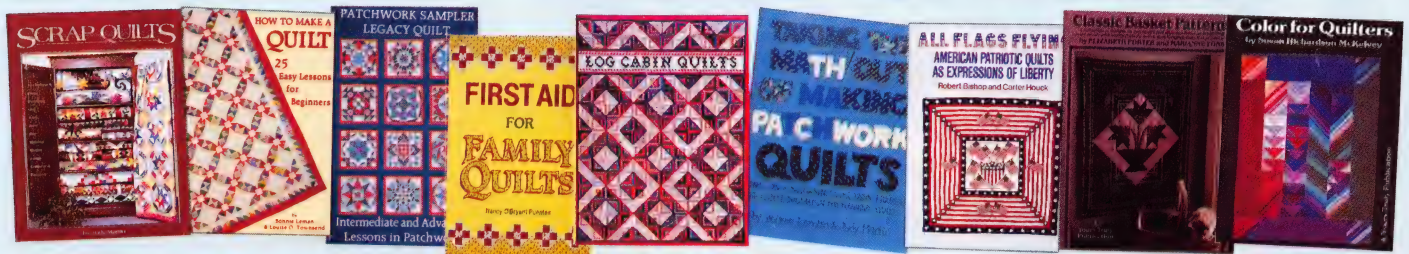


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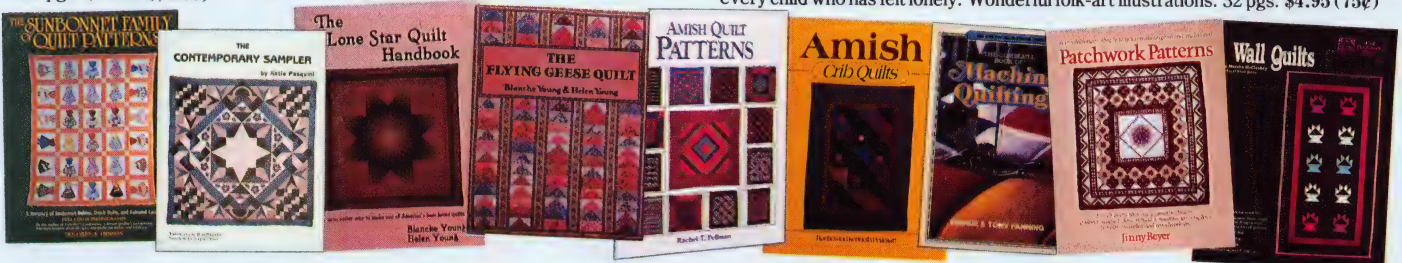
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## GENERAL INSTRUCTIONS

*continued from page 4*

rows together so that seam lines match perfectly. Join rows together in groups of two, then four, and so on, until top is completed. (With sashing, sew a sashing strip between each group of two rows.) Press all seams in one direction, either up or down. When setting blocks and rows together, be careful to avoid stretching them.

## ADDING MITERED BORDERS

Center a border strip on each side of the quilt top to extend equally at each end. Pin, baste, and sew strips in 1/4" seams, beginning and ending the seam at the seam line, not at outer edge of fabric. At one corner (on wrong side), smooth one border over an adjacent one and draw a diagonal line from inner seam line to the point where outer edges of two borders cross. Reverse the two borders (bottom one is now on top), and again draw a diagonal line from inner seam line to point where outer edges cross. Match the two pencil lines (fabrics right sides together), and sew through them. Cut away excess, and press seam open. Repeat at other three corners of quilt.

## MARKING FOR QUILTING

Place quilting pattern under quilt top. Mark design on quilt top, using a hard lead pencil very lightly. Place the design over a light source to mark dark-colored fabrics, using a chalk pencil. Water-soluble pens are also available, but be sure to test for removability on a scrap before marking the whole quilt.

Some of the quilting may be done without marking the top at all. Outline quilting (1/4" from seam around patches) or quilting "in the ditch" (right next to the seam on the side without the seam allowances) can be done "by eye." Other straight lines may also be "marked" as you quilt by using a piece of masking tape which is pulled away after a line is quilted along its edge.

## LINING

Make a quilt lining that is about 2" larger on each side than the quilt top. Some quilts are small enough to require a single piece for lining, but usually two or three lengths of the yard goods must be seamed together. Remove selvages from these lengths of fabric to avoid puckers; press seams open to avoid bulky layers.

Place the lining, wrong side up, on a flat surface. Spread the quilt batt over the lining, making sure that both stay smooth and even. Then place the quilt top, right side up, on top of the batting. Pin the three layers as necessary to



hold them together while basting. Beginning in the center, baste all layers together in an "X," then in rows four to six inches apart. Also baste around edges. Now you are ready to quilt or tie.

## QUILTING

Some quilters use a large frame; others use a quilting hoop; and some just quilt in their laps with no frame at all. Quilting is done in a short running stitch with a single strand of thread that goes through all three layers. Use a short needle (8 or 9 between) with about 18" of thread. Make a small knot in the thread, and take a first long stitch (about 1") through top and batting only, coming up where the quilting will begin. Tug on the thread to pull the knotted end between the layers. Take straight, even stitches that are the same size on the top and bottom sides of the quilt. For tiny stitches, push the needle with a thimble on your middle finger, and guide the fabric in front of the needle with the thumb of your hand above the quilt and thumb and index finger of your hand below the quilt. To end a line of quilting, take a tiny backstitch, and then make another inch-long stitch through the top and batting only. Clip thread at surface of quilt. Remove basting stitches when you finish quilting.

## TYING

Line quilt top as described above, basting or not, as desired. To mark placement for ties, insert pins through all layers (top, batting, and lining) at each block center and corner, or at other logical places related to the design. Also pin around borders. Space pins not more than 6" apart. Thread a sharp, large-eyed needle with about two yards of three-ply orlon baby yarn or fingering yarn, and pull it up doubled. Don't knot it. Insert needle beside a pin marking placement for a tie, from either top or lining side (whichever side you want to have tails of knots). Remove pin. Take a stitch about 1/4" long through all layers, and bring needle back up near where it entered. Pull up yarn, leaving a 2" tail for a square knot. Tie knot and trim ends. Repeat at each pin. Remove basting, if any.

## BINDING AND FINISHING

Trim quilt batt and lining even with quilt top. Leaving about 2" extra at each end, place a 1 1/2" binding strip on one edge of quilt top, right sides together. Sew through all layers (binding, quilt top, batting, lining) with a 1/4" seam, beginning and ending at seam line. Repeat for other three sides of quilt. Fold binding to the back, tucking under 1/4", and blind stitch it down along seam line. At corners, trim, tuck in ends, and stitch.



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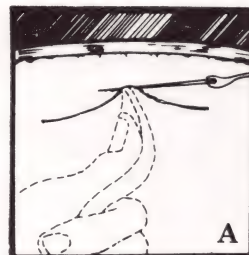
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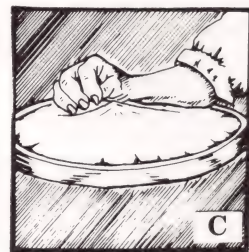
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## ROSEBUD BASKET

*continued  
 from  
 page 10*



### LARGE ROSEBUD BASKET ASSEMBLY

① Referring to block and unit diagrams on pages 9-10, make 36 blocks, 12 border units, and 8 corner units.

② Join six blocks alternately with five P's to make a block row. Repeat to make six block rows. Join six P's alternately with five Q's to make a sash row. Repeat to make five sash rows. Join block and sash rows, alternating types.

③ Add light peach solid borders, mitering corners and trimming excess from seam allowances.

④ Referring to the quilt diagram, sew an R to the right end of each border unit and to the right end of four corner units. Join three border units; add a corner unit (with R) to the left end and a plain corner unit to the right end. Sew to top of quilt. Repeat for bottom and sides of quilt. Miter corners.

⑤ Mark quilting motifs given in J, Jr, O, Or, R, S, and T patches. Quilt as marked and quilt "in the ditch" around all patches.

⑥ Before binding the quilt, trim batting and lining  $\frac{1}{8}$ " beyond the seam allowances on D and U strips to make  $\frac{3}{8}$ "-wide binding seam allowances.

⑦ Each of the 16 indentations around the edges of the quilt will be bound with a separate strip of fabric to make a reverse mitered corner. For each indentation, fold a 16" binding strip in half lengthwise with wrong sides together; press. Unfold, then fold in half crosswise with right sides together; press. Mark a dot on the lengthwise fold  $\frac{3}{4}$ " from the crosswise fold as in Fig. 1. Machine stitch dart from crosswise fold at each edge to dot, and clip as shown in Fig. 1 on page 10. Refold lengthwise; press binding, folding half of dart to each side of miter line as in Fig. 2.

⑧ Pin binding in place at indentation, pushing fold to touch cut edges of lining and batting. As in Fig. 3, turn under  $\frac{3}{8}$ " allowance and blindstitch in place, catching all layers of the quilt. Turn quilt over, tuck under  $\frac{3}{8}$ " seam allowance, and blindstitch to finish back side. Repeat for all 16 indentations.

⑨ Bind remaining edges as you normally would, using long binding strips next to D patches and short strips next to U patches. At angles where binding strips meet, tuck under ends to make mitered corners. ➤

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☆ See the boxed copy on page 4.

### ASSEMBLY

① Referring to block drawing and piecing diagram on page 9, make nine blocks.

② Join three blocks alternately with two Z's to make a row. Make three rows.

③ Join three block rows alternately with two 40 3/4" sashing strips.

④ Add 45" border strips, mitering corners and trimming excess from seam allowances.

⑤ For pieced border, join a light blue K and a dark blue K to make a square. Repeat to make 21 squares. Join these squares, keeping all triangles facing the same direction. Pin to side of quilt, with edges aligned at the right end and with the last square extending past the quilt top at the left end. Sew from the aligned (right) end to about two squares from the left end. Repeat for other three sides of quilt. Complete seams at each corner.

⑥ Mark quilting motifs given in J, Jr, O, and Or patches. Quilt as marked. Quilt 1/4" from seam lines of sashes and border strips. Quilt "in the ditch" around remaining patches. Bind in dark blue to finish.


### PATTERN PATTTER

continued from page 7

graphic prints; or choosing dark paisleys and floral stripes to replace the light, springy fabrics in Starbound.

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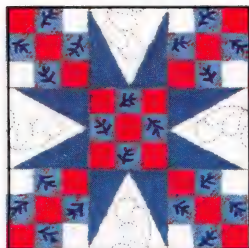
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## YANKEE STAR CHAIN

continued  
from  
page 14



### ASSEMBLY

① Referring to block drawings and piecing diagrams on page 14, make 18 Y blocks and 17 Z blocks.

② Join three Y blocks alternately with 2 Z blocks to make a row. Make four rows of this type.

③ Join three Z blocks alternately with 2 Y blocks to make a row. Make three rows of this type.

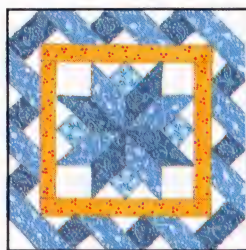
④ Join rows, alternating types.

⑤ Add borders, mitering corners and trimming excess from seam allowances.

⑥ See Fig. 1 on page 15 to make tracing pattern for quilting. On 22½" square of paper, trace an E patch in the center (without seams). Trace four D's then four C's in position. Trace motifs given in C, D, and E patches to complete quilting motif. Mark quilting motif in Z blocks extending into Y blocks but not into borders. Quilt as marked; outline quilt red and blue A's and navy B's and Br's; quilt "in the ditch" between blue and white patches and quilt ¼" from seam lines in border. Bind to finish.

## RIBBONED GLORY

continued  
from  
page 37



### ASSEMBLY

① Referring to block drawing and piecing diagram on page 37, make 4 blocks.

② Arrange the blocks in two rows of two blocks, turning blocks so that each has a Q patch in the corner by the quilt center. Being careful to keep blocks turned properly, join two blocks alternately with three U's. Repeat to make second block row. Join three light blue M's alternately with two U's to make a sash row. Repeat to make three sash rows. Join block rows and sash rows, alternating types.

③ Add borders, mitering corners and trimming excess from seam allowances.

④ Outline quilt the patches. Quilt borders as desired. Bind to finish.

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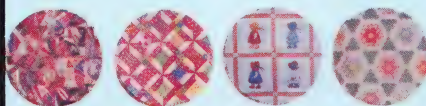
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## STAR- BOUND

continued  
from  
page 25



### ASSEMBLY

① Referring to block drawing and piecing diagram, make 30 blocks.

② Join five blocks alternately with four H's to make a row. Repeat to make six block rows.

③ Join five H's alternately with four I's to make a row. Repeat to make five sash rows.

④ Join block rows and sash rows alternately.

⑤ Sew a short pink border strip to a short light blue strip, matching centers. Sew to top of quilt with pink strip touching blocks, again matching centers. Repeat for bottom of quilt. Similarly sew long pink border strips to long light blue strips and sew to sides of quilt. Miter corners, trimming excess from seam allowances.

⑥ Mark quilting motifs given in B and F patches. Quilt as marked; quilt "in the ditch" around C, Cr, D, and Dr patches; outline quilt A, H, and I patches. Quilt E and G patches as indicated on full-size patterns. Quilt Linked quilting pattern from F patch in striped border if desired. Quilt outer border with parallel lines or as desired. Bind in dark blue to finish.

## FOREST FRIENDS

continued  
from  
page 30



② For raccoons' tails, turn under long edges of black bias stripping; for each B and Br patch, cut three short pieces of the bias stripping, and applique them to correspond to the indicated parts of the full-size B pattern. Turn under ⅜" around edges of applique patches, including tails, and baste. (It is not necessary to turn under edges that will be tucked under other patches.)

③ Position cream A patch over placement pattern to see position for appliques. If desired, trace applique outlines onto A for placement.

④ Arrange applique patches on A block. Pin, baste, and blindstitch patches in alphabetical order, trimming away excess fabric from behind



patches after sewing each one.

⑤ Embroider nose and foot pads in satin stitch and mouth in outline stitch, using three strands of black embroidery floss. Embroider eye in satin stitch and front paws in outline stitch, using three strands of brown embroidery floss. Using three strands of white floss, embroider outline along outer edge of eye and make a french knot for highlight. Embroider balloon strings in outline stitch, using six strands of light brown floss.

⑥ Note that the light scrap patches in one block corner should be cut from one fabric and that the dark O and P patches in each corner should coordinate. Referring to block diagram, join O's and P's to make four corners; sew corners to A to complete block. Repeat to make four blocks.

⑦ Referring to quilt drawing, join blocks in two rows of two blocks each, alternating blocks with reversed blocks. Join rows.

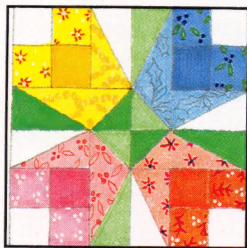
⑧ Add borders, mitering corners and trimming excess from seam allowances.

⑨ Make tracing pattern for Balloon quilting in borders as follows: Draw a line down the center of a piece of paper. Trace a balloon (N) centered over the line. Trace the wavy "string" with the starred end touching the base of the balloon and both ends resting on the center line.

Mark five balloons (with strings) evenly spaced down the center of each border as shown. Balloons on side borders of quilt should have strings at the bottom. Balloons on top and bottom borders of quilt can face either side. Quilt as marked, and quilt "in the ditch" around appliques. Outline quilt pieced patches and quilt  $\frac{1}{4}$ " from seam lines of borders. Bind in blue to finish.

## STAR BOUQUET

continued  
from  
page 16



### ASSEMBLY

① Referring to block drawings and piecing diagrams, make 20 X blocks, 24 Y blocks, and 25 Z blocks.

② Join five H patches alternately with four Y blocks to make a row. Repeat to make six rows of this type.

③ Join five Z blocks alternately with four X blocks to make a row, keeping all X blocks turned the same way. Repeat to make five rows of this type.

④ Join rows, alternating types.

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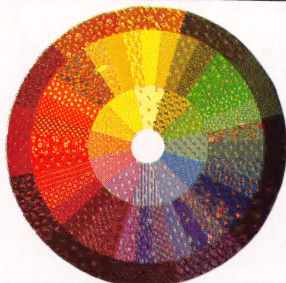
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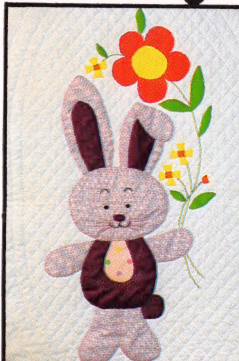
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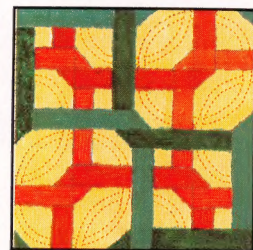
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⑤ Sew a short light green border strip to a short medium green border strip, matching centers. Sew to top of quilt with light green strip touching blocks, again matching centers. Repeat for bottom of quilt. Similarly sew long light green border strips to long medium green border strips and sew to sides of quilt. Miter corners, trimming excess from seam allowances.

⑥ Mark quilting motifs given in F and H patches. Quilt as marked; quilt "in the ditch" around all patches except between two patches of the same fabric (i.e. not between two matching leaf patches). Use masking tape to mark and quilt E's and G's as shown in full-size patterns. Bind to finish.

## DOUBLE TWIST

continued  
from  
page 35



blocks, 12 X blocks, 15 Y blocks, and 16 Z blocks.

② Turn each of the blocks to match the corresponding diagram. See quilt diagram. Being careful not to change the block orientation, join four W blocks alternately with three Y blocks to make a row. Repeat to make five rows of this type.

③ Join four Z blocks alternately with three X blocks to make a row. Repeat to make four rows of this type.

④ Join rows, alternating types. Add narrow light peach borders, mitering corners and trimming excess from seam allowances.

⑤ Make pieced borders as follows: Referring to color drawing and unit diagrams on page 35, make 2 Unit 1's, 28 Unit 2's, 36 Unit 3's, and 2 Unit 4's. Sew Unit 1's to upper right and lower left corners of quilt. Join 14 Unit 2's; sew to top of quilt. Repeat for bottom of quilt. Join 18 Unit 3's to make side border. Repeat. Attach to sides of quilt. Sew a Unit 4 to quilt's upper left and lower right corners.

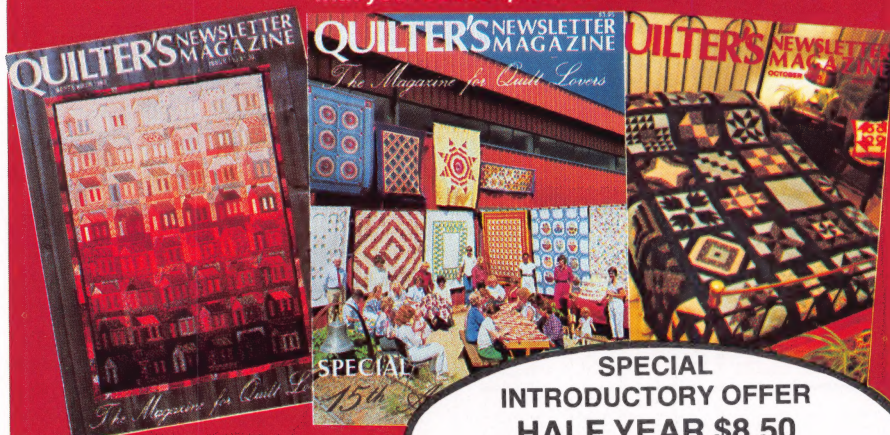
⑥ Add wide light peach borders, mitering corners and trimming excess from seam allowances.

⑦ Mark quilting motifs given in H and J patches. Quilt as marked. Quilt "in the ditch" around cream patches (E, H, J, N, and P). Referring to quilting diagram and full-size pattern pieces, use masking tape to mark quilting as shown in peach and teal B, E, G, I, K, L, M, O, and Q patches. Quilt  $\frac{1}{4}$ " from seam lines of borders. Bind in dark peach to finish.



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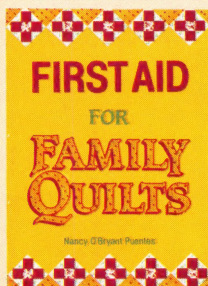
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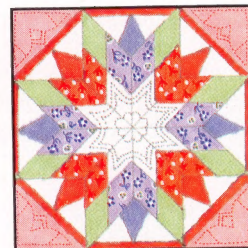
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## STAR- IN-THE- WINDOW



continued  
 from  
 page 13

centers. Sew to top of quilt with green strip touching blocks, again matching centers. Repeat for bottom of quilt. Similarly sew long green border strips to long light purple strips and sew to sides of quilt. Miter corners, trimming excess from seams.

⑥ Mark quilting motifs given in W patches and white A's. Quilt as marked; outline quilt A, B, and C patches; quilt "in the ditch" around D, X, and Y patches. Quilt borders with parallel lines or a grid of 1" squares on the diagonal. Bind in dark purple to finish.

## QUILTMAKER DESIGN CONTEST

Wouldn't you like to see your design and byline in the next issue of *QUILTMAKER*? We would, too, because we think readers' designs add variety and sparkle to its pages.

We invite you to enter our ongoing quilt design contest. All designs must be uncopyrighted originals or original variations. Identify your drawing with the name of your design, your name, address, and phone number, and the source of your design idea, if any. We are looking for designs whose pattern pieces will fit on one or two pages like those in this issue. We prefer that you submit your drawing on graph paper 8½" x 11", and color it with pencils or felt pens.

Mail your entry to:  
**QUILTMAKER**  
 Design Contest 11  
 Wheatridge, Colo. 80034-0394.

If similar entries are submitted, preference will be given to the one with the earlier postmark. Winners will be notified, and nonwinning entries will be sent back promptly after judging IF a self-addressed, stamped envelope has been included.

The judging date for the fall/winter issue is **April 15**, and for spring/summer it is **October 15**. If no SASE has been provided, we will dispose of unusable entries after six months.

Winners will be sent \$50 upon publication in *QUILTMAKER*, and winners' names will be published with their designs.

So why not get that design idea of yours on paper right now and send it in before the next judging date? It might be just the pattern idea we're looking for.



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*ROSEBUD BASKET* made from packet  
#1 and fabrics A,B,D,E,K & T below

**FABRIC PACKETS: \$10.00 ea.** Each packet contains 16 different 9" x 22" pieces for a total of 2 yards of top quality 100% cotton yard goods. Packet #1 includes a fresh, pretty selection of pastel peaches, pinks, and lavenders perfect for Rosebud Basket. They would also be lovely in Star-in-the-Window, Forest

Many of the quilts in this magazine were planned around the fabrics shown on this page. Rosebud Basket (cover), Starbound (below and page 24), and Ribboned Glory, Star Bouquet, Double Twist, Star-in-the-Window, and Formal

*STARBOUND (page 24)*  
made from fabrics J, P, Q & R below

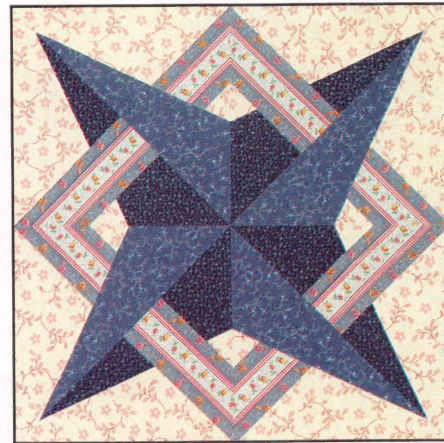


Friends, Spring Symphony, or just about any charm or scrap quilt. Packet #2 is a sampler of the yardage offered in swatches A-P below. It includes an array of beautiful blues, pinks, greens, peaches, and teals—the perfect spring palette. These fabrics looked so pretty together, we couldn't resist offering them as a collection.

Gardens (all on pages 6-7) are perfect made from the fabrics and packets indicated.

See Pattern Patter, pages 6-7, for 10 blocks from this issue made out of the fabrics and packets below.

*STARBOUND (page 24)*  
made from fabrics B, E, F & S below



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